MŌRĀN 'ETHŌ

32

WEST SYRIAC MUSICAL TRADITION OF THE BETH GAZO' IN INDIA

With Music Notation

by

Fr. M. P. George

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BAKER HILL, KOTTAYAM - 686 001
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2012

West Syriac Musical Tradition of

the Beth Gazo' in India

Submitted to

The International Faculty of Music

St. Ephrem Ecumenical Research Institute

Kottayam

9 - Nov - 2012

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West Syriac Musical Tradition of the Beth Gazo' in India

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Submitted by

Fr. M. P. George

Orthodox Theological Seminary

Kottayam

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Contents

Editorial *vii*

Foreword *viii*

Message *x*

Message *xi*

Preface *xii*

Transliteration Table *xv*

Introduction *1*
Musical Tradition

Chapter One *5*
Elements of East and West Syriac Music

Introduction *5*

East Syriac Tradition in India *14*

Characteristics of East Syriac Music *15*

West Syriac Liturgical Tradition in India *16*

Issues in transmission of West Syriac Liturgical Tradition *17*

Characteristics of West Syriac Music *22*

About the beginning of Octoechoes *24*

Eight Modes *27*

Rekno' as color *29*

Chapter Two
Ktobo' dbeth Gazo' ***32***

Introduction *32*

Canon of Beth Gazo' *34*

Fixed Rekne for the book of common prayer *35*

Rekne for the Liturgical year *38*

Rekne for the sacraments *57*

Chapter Three
Forms of Syriac Hymnology 59

Introduction 59
Gushmonoyo 60
Bouto 60
'Eqbo 63
Mazmuro' 63
Qolo' 64
Quqilion 66
Sebelto' 71
Shuhlopo' 72
Sugito' 72
Zumoro' 74
Kyonoyo' 75
'Enyono' 77
Gnizo' 78
Haw d malake' 79
Hulolo' 80
Qadish A'th A'loho 81
Madrosho 82
Ma'bartho/Ma'brono' 86
Ma'urbo' 87
Memro' 89
Qathismo' 89
Qonuno' Yaunoyo' 91
Qoruzuto' 93
Stiqiro' (Stiqun) 93

	Thakshepto'		*94*
	Hashonoyo'		*97*
Notation			***102***
	Quqilion and 'Eqbo'		*103*
	Bo 'uto of Mar Ephrem		*112*
	Bo 'uto of Mar Jacob		*117*
	Bo 'uto of Mar Balai		*126*
	Shuhlopo		*131*
	Qadish A'th A'loho		*136*
	Qadish A'th A'loho D' Saphro		*145*
	Mazmuro		*150*
	Qolos		***155***
	1	*Zodeq d'nehveh*	*155*
	2	*B-kul Medem*	*172*
	3	*Hab leh L'Ithok*	*189*
	4	*L-Mariam Yoldat A'loho*	*198*
	5	*Sohdaw A'tun*	*204*
	6	*Mo'rhimin*	*213*
	7	*Mshiho' Nathreh L-'Ithok*	*222*
	8	*Tubaik 'Itho*	*239*
	9	*Quqoyo*	*249*
	10	*Moryo' Moran*	*260*
	11	*Lathumo' D-Haimonuto'*	*269*
	12	*Moreh D-Ramsho*	*278*
	13	*Shlomo' Amhun Dardikleh*	*283*
	14	*'Al Bethlehem*	*292*
	15	*Sohdhe Ptah Gazaikun*	*301*

16 Sohde Apisunoi *310*

17 Hvi Lo' LNapsho' *321*

18 Shlome' d-A'abo *330*

19 E'no No' Nuhro'Shariro *340*

20 L-Malkut Raumo *350*

21 B'arubto' Brishit *360*

22 Lok Moryo' Qrenan *369*

23 Dahto' Lo' Nehte *379*

24 Lo' L-dino' Latba' 'to' *389*

25 Ptah Li Tar'eh Dahnonok *399*

26 A'k Pirmo *409*

27 Trahun Olme' *418*

Sebelto'

1 Honaw Yarho' *427*

2 Abo' ktb Voh *436*

3 Qum Paulos *445*

4 Pardaiso' *462*

Ma 'urbo *471*

'Enyono *494*

Thakshepto' *560*

Qatisme' *576*

Special Songs ***586***

Hashonoyo ***606***

Shimo' ***632***

Article about Shimo' *715*

Shubho'/Men'olam *719*

Bibliography *722*

Editorial

We are happy to bring out 32nd volume of the monograph series Moran Eth'o, dealing with the West Syriac Liturgical Music. It is the result of original research, done carefully during a few decades by Fr. M. P. George, on the Syriac melodies as they are sung in India today. It is a pioneering work, which we hope, will inspire many more music scholars to explore the field further.

A work like this was a long cherished dream of several scholars, especially of Prof. Hussmann of Germany and Prof. Dr. Louis Hage O.M., the Dean and Founder of the Department of Music of the Holy Spirit University, Kasllik, Lebanon, who visited SEERI a few years back and invited our author to his Department in Lebanon for a lecture series. In the Churches of West Syriac tradition in India there is hardly anyone else now better qualified than Fr. M. P. George to undertake such a task successfully. He had been particularly working on it for nearly two decades. His research will also help to stabilize the melodies on the basis of clear and precise notation system. Orally transmitted Syriac melodies were so fluid that variations were inevitable. So Fr. M. P. George has rendered a great service to the students and lovers of Syriac music in India and elsewhere.

With the help of the present book and the relevant CD, any one who is interested in music and is competent to play the instruments on the basis of notations can now easily reproduce and learn/teach the West Syriac melodies. It is a very valuable achievement.

Baker Hill,
5/2/2011

Fr. Dr. Jacob Thekkeparambil
Director
SEERI

Foreword

Syriac musical tradition has always been transmitted aurally, and has never developed a form of musical notation such as was developed in the cases of the medieval Catholic and Eastern Orthodox Churches. Thus it has not been until the twentieth century and the present century that scholars have attempted to reproduce the musical repertoire of the Syriac Churches in some form of written notation. In this undertaking the pioneers have been western scholars such as Dom Jeannin and Dom Puyade, and then Heinrich Hussmann; more recently, however, it has been scholars and musicians of the Syriac Churches themselves who have continued with this task. Here one thinks above all of the many initiatives of the late Fr. Louis Hage OLM in the case of the musical traditions of the Maronite Church, and of the work of Nuri Iskandar in reproducing the Syrian Orthodox musical traditions of Mardin and Edessa, the model texts for their repertories being found in the liturgical book known as the Beth Gazo, or 'Treasury'. Nuri Iskander's work has been published by Mar Gregorios Yuhanon Ibrahim, Metropolitan of Edessa, who has himself provided important introductions.

Up to now the local Indian variant of the West Syriac musical tradition of the Beth Gazo was not reproduced in western notation and so has remained inaccessible to scholars and other interested persons who have had no opportunity of hearing it in the flesh. No one could be better qualified than Fr. M. P. George to undertake this work and to present this distinctive musical tradition in an accessible form for the first time. Furthermore, he has had a double advantage over his European counterparts in that he is primarily a practising musician, rather than an academic. Also, he had the possibility of providing accompanying recordings on a CD, benefiting from technology that was not avail-

able to the early pioneers. In this way, for the first time, any loss that is inevitably incurred by reducing the aural tradition to a written form in a notation devised for a different musical tradition, is made up by the accompanying, and complementing, presence on the CD of a live recording of the same texts.

Following his studies of, and training in, Orthodox music in St. Petersburg, Russia, on his return Fr. M. P. George took the initiative of founding Sruti (School of Orthodox Music) at the Orthodox Seminary, Kottayam, of which he has subsequently been Director, With 27 years experience of teaching liturgical music, he has set up many choirs, not only in the Orthodox Syrian Church, but also in sister churches of the Syriac tradition. Furthermore he has had students from the Vadavathoor Seminary and the Mar Thoma Seminary, from among the Bethany Sisters and Malankara Catholic Seminarians. He has also toured with his choir in Europe, giving concerts in Germany, Poland and Russia (winning a prize for the best performance of Orthodox music).

It was in recognition of his contribution to the study of the West Syriac musical tradition, with his notation of the Beth Gazo that forms the central feature of his thesis, that the International Faculty of SEERI, having met for the public defence of this thesis, have awarded him the title of **Malphono Rabo Musiqoro (Doctor Scientiae Musicae)**.

United Kingdom,
5/1/2011

Dr. Sebastian Brock
Reader Emeritus
Oxford University, U. K.

Message

As Fr. George himself states in his study, the second Vatican Council encouraged "the use of vernacular languages for worship", this how-ever had not been the attitude of the Roman Church towards the Eastern Churches for many centuries. Therefore, many constituting parts and aspects of the oral-and among them musical-traditions have been lost; furthermore, modernizations and standardization continue to menace what has occasionally been preserved until now.

For this reason, for example, the Syrian Maronite Church of Lebanon has launched a project for many years already, to codify the still existing remnants of the orally transmitted liturgical music and, wherever musical composition are lost or otherwise missing for parts of the liturgical calendar, to fill the gaps by new compositions in a traditional style.

It has to be welcomed that a similar work is now being undertaken in Indian for its Syriac musical tradition, which is constituting a cultural inherititance of its of its own, with a great spiritual value. In order to achieve his object, Fr. George has investigated Syriac music-not only the music of the Orthodox Church but also of other Syriac churches in India-for some 27 years!.

After a long and thorough, well documented analysis as an introduction to his book about the Syriac liturgical and musical cultural heritage, Fr. M. P. George succeeded in the painstaking task to transliterate the entire *Ktobo d' Beth Gazo'* and to transcribe all the existing melodies of the oral, West-Syriac tradition in India. For this gignatic enterprise he fully deserves to be attributed the title of ***Malphono Musikoro*** *(Doctor of Music)*

Dr. Jean M.F. Van Reeth
Professor History of Religion of the Middle East,
FVG-ANtwerpen (Belgium)
& SJC- 's- Hertogenbosch (The Netherlands)

Message

The transcription of an orally transmitted repertoire musical notational form is a difficult enterprise; Fixed notation leaves little to display the various, and sometimes unpredictable, parameters of a live performance.

In his ambitious effort to provide a transcription of the *Beth Gazo'* collection, with the tunes as sung in the Indian West-Syrian churched, Fr. M. P. George displays both the musical knowledge and the required empathy concerning the repertoire, thus clarifying the many notational and editorial issues that otherwise may compromise such transcription.

This voluminous edition of more 400 pages of music is an important contribution to the study, execution and preservation of the Christian Indian church music.

Therefore, I recommend to confer on Fr. George the degree of ***Malphono Musikoro (Doctor of Music)***

Peter Strauven
Professor Encyclopaedia of the Organ,
Royal Conservatory Antwerp, Belgium.

PREFACE

The famous Syriac scholar and my parish vicar of Pampakuda, Father Abraham Konat, Malankara Malpan, called me to learn the Syriac language when I was only twelve years of age. I would later understand this experience as a call from God to come to the ministry. It was a great blessing to study under the careful tutelage of such a renowned Malpan (teacher). He taught me the basics of Syriac and its music too. With his blessing, I joined the Orthodox Theological Seminary of the Malankara Orthodox Syrian Church and began my theological studies. Despite never having any formal training or experience of singing during my school or college days, I was able to learn the basics of the Church Music of the West Syriac Tradition in my four years at the seminary. I believe that music is a gift given to me by God and I echo the words of St. Paul's testimony when he says, "what I am is by the grace of God" (1 Cor. 15;10).

It was my long cherished desire to study Syriac music properly and scientifically. Thus while I was a student in the Orthodox Seminary I took a keen interest to learn the "Octoechoes" system that was used in the canonical prayers of the West Syriac tradition. By the grace of God, I was blessed to study under two Malpans of the Seminary. The first was the renowned musician Fr. N. K. Koruthu Malpan who taught me West Syriac hymnology and music. The second malpan I was blessed to study under was Fr. T.J. Abraham Malpan of Mulanthuruthy who was an eminent Syriac linguist. Both malpans greatly influenced my life and formation. They were both disciples of Abdul Ahad Ramban *(the late Patriarch, H.H. Moran Mor Ignatius Yaqub III)*. Koruthu Malpan taught me the Syriac Music system of "Octoechoes" and I was able to master the system before I completed my studies at the seminary.

Fr. T. J. Abraham Malpan and Fr. Dr. V. C. Samuel spent their valuable time following my seminary training to teach me classical Syriac. The Principal of the Orthodox Theological Seminary, the Late Dr. Paulose Mar Gregorios Metropolitan, advised me to learn Indian classical Music as well. During my studies, he organized a classical concert in the Seminary and was pleased with my progress. He encouraged me to learn more music and arranged for my studies in Leningrad Music Academy (St. Petersburg) in order to learn Western Classical music and the Byzantine Chant. At the Music Academy, I was able to study under the famous musician, Tatchiana Panteleimonovna, who was a specialist in harmony. During my four years of study there, I developed the notation system and the art of harmony for most of the Syriac Liturgical hymns.

My studies took me to England where I learned Counterpoint Harmony at St. Alban's Abbey with the support of the Archbishop of Canterbury. There, I had the great opportunity to study under the famous organist, Andrew Parnell and specialize in Counterpoint Harmony. I returned to India upon the successful completion of my studies. Dr. Paulose Mar Gregorios Metropolitan made an effort to start a liturgical music school near the Seminary with the permission of the Late Catholicos H.H. Moran Mar Baselios Mar Thoma Mathews I. the Liturgical Music School known as "Sruti, School of Liturgical Music" was established with Dr Paulose Mar Gregorios' vision to unify the liturgical music of the Orthodox Indian Church and I was given the responsibility to help fulfill his vision.

Over the last twenty years, I have made different attempts to notate the Syriac Octoechoes (Beth Gazo'), but for a number of reasons I was unable to complete this project. However, the impetus to complete this work was most recently provided by Fr. Jacob Thekkeparambil, Director of the St. Ephrem Ecumenical Research Institute.

The current work is based on the existing music of the West Syriac tradition being used in the Syriac Churches in India. I will demonstrate in this book that the traditions extant in the Middle East and in India have developed independently over time and possess variations in their usage. Elements like the mother tongue, the influence of regional music, voice production capabilities, tone, vibration, sound quality, and local musical and cultural influences have all led to changes in the West Syriac musical tradition in both the Middle East and India. Many melodies have also been lost and changed, which in my opinion, is due to the lack of functioning and worshipping monasteries which are the cradles of sacred music. The hymns being used today are different from those in the past. Due to the influences and changes in both the Middle East and India, neither community can claim to possess an authentic 'original' Syriac musical tradition.

Recapturing what has been lost or restoring what has undergone change is an impossible task. Instead, the main intention of this work is to present the notation of the existing tunes of the West Syriac music that are being used by the Indian Syrian Churches today. This is the first time that the whole Beth Gazo', the book containing the treasure of West Syriac liturgical music as sung in India is being notated. These melodies ought not be lost, but rather preserved for use and worship for the next generation. I don't claim that this work is perfect or complete. However, the information and notations are from what I have learned and experienced from within the liturgical life of the Malankara Orthodox Syrian Church. I pray that it be a guideline for the next generation.

I thank Fr. Dr. Jacob Thekkeparambil, the Director of SEERI, who encouraged and supported this venture. I acknowledge the whole-hearted support of Rev. Dr. K. M. George, Fr. Dr. T. J. Joshua and the entire Orthodox Seminary Faculty for their valuable encouragement, prayer, and guidance. I thank Very Rev. Kaniamparmapil Kurien Cor Episcopa, the Syriac Scholar and great Malpan, who shared his knowledge with me in this subject. Also, I must recognize eminent personalities such as Dr. Sebastian Brock (Malpono' d Malpone'), Dr. Thomas Koonammackal, Fr. Dr. Baby Varghese who were instrumental for the completion of this work.

I would like to express my sincere thanks to ***Missio, Aachen, Germany,*** for the subsidy which has been granted to me for getting this work printed in the series of Moran E'tho, vol. 32.

I would like to convey my special thanks to Dn. Saju Sam Varghese for his efforts in formating and editing the introductory chapters as well as. Mr. K. S. Thomas, the office manager of SRUTI, and Mr. Denny Ipe who performed the incredibly difficult and time consuming task of the notation work,

I praise the Almighty Lord for the great treasure that He has given to us through the Syrian Fathers to the future generations. May Almighty God give me the power and knowledge to continue to contribute and work in this area. May all people everywhere and at all times praise the mighty name of the Lord. I humbly submit this work to SEERI for publishing and propagating it to the entire Syrian Christian world and all those who desire to study it.

January 01, 2011
Feast of St. Basil the Great
and St. Gregory the Theologian

Fr. M. P. George
Orthodox Theological
Seminary, Kottayam

Transliteration Table

Alphabetical Table

	Transliteration
ܐ	ʾ
ܒ	b
ܓ	g
ܕ	d
ܗ	h
ܘ	v / w
ܙ	z
ܚ	ḥ
ܛ	ṭ
ܝ	i
ܟ	k
ܠ	l
ܡ	m
ܢ	n
ܣ	s
ܥ	ʿ
ܦ	p
ܨ	ṣ
ܩ	q
ܪ	r
ܫ	sh
ܬ	t

Vowel Extension Table

Vowel Sound	Transliteration	Vowel Extension
◌ܰ	a	am – ah – ah
◌ܳ	o	oh – moh – oh
◌ܶ	e	eh – yeh – eh
◌ܺ	i	ee – yee – ee
◌ܽ	u	oo – moo – oo

Numbers in Syriac

Qadmoyo	First
Trayono'	Second
Tlitoyo'	Third
R'bi'oyo'	Fourth
Hmitoyo'	Fifth
Sh'titoyo	Sixth
Sh'bi'oyo'	Seventh
T'minoyo'	Eigth

Canonical Hours

Ramsho'	Evening
Sutoro'	
Liliyo'	Night
Sapro'	Morning
Tlot Shoyin'	Third hour
Shet Sho'yin	Sixth hour
T'sha Shoyin	Nonth hour

Musical Tradition

Introduction

Syriac music has a long and rich history that spans centuries and continents. This tradition and musical culture found its way to India, where it obtained a permanent home in a land culturally and musically fertile land. The acceptance of the Syriac Christian musical tradition in India was due to centuries of cultural diversity, musical wealth and an open and welcoming attitude. India is a land with a rich variety of indigenous music, art, architecture, medicine, astrology, astronomy, geology, and philosophy. India as a land of spirituality brought forth great ascetics and hermits who spent their time in meditation and in prayer. India s the birth place of major religions like Hinduism, Buddhism, Jainism and Sikhism, as well as a home to Christianity and Islam. India is the home of sage Bharata who systematized the theory of dance she is the home of Kalidasa the great poet, and great philosophers like Nagarjuna, Madhwa, Sankaracharya and Sri Rama Paramahamsa. It is the land of profound literature, like the Vedas and Puranas, epics like the

Ramayana and Mahabharata, and great philosophical writings like the Upanishads.

Vedic chanting is part of this history and is recognized as the beginning of the corporate spiritual singing tradition in India, in which the ancient scriptures, Vedas, were not sung, but chanted. Indians discovered the octaves (*sapta swara*), or eight notes system during the classical period (2nd – 3rd century B.C.). It is recorded that Indian musicians of the Vedic period first discovered twenty-two semi tones in an octave (sthai). Later musicians developed an advanced theory that an octave (sthai) consisted of forty-four srutis[1]. The plethora of musical advancements and cultural influences represent the ingenuity and fertility of India as a land ready to adopt the rich Syriac musical tradition, which possessed great depth, meaning, and beauty as its own.

Importance of Syriac Music

The Syriac language is well known for its style of presentation, mode of construction as well as its musical tradition, which is evident in the daily liturgical life of the Indian Syrian Christians. Why did the Indian Syrian

---

1 ***Sruti*** – In Indian music, Sruti is the term for "pitch" constructed by "Sa" and "Pa" i.e. C and G in Western Music.The term is also are used for the "quarter tone" in western muisc. One quarter is considered as one Sruti or one semi tone is 2 srutis.(C-C# =2 sruti C#-D = 2srutis. Thus C-D is 4 Srutis viz. "Chatur sruti"

Christians eventually hold it in such high esteem? It is most likely the combination of the solemnity of Syriac music, the nobility of its contents and vitality of its elements in worship (bhakti) were responsible for the high esteem accorded to it. Syriac music is considered to be one of the most important ecclesiastical chants among the ancient Christian churches. Also, Syriac occupies a place of respect within Christianity because it is a dialect of Aramaic the mother tongue of Jesus. The Syriac language, which used to be widespread, is at present almost exclusively a liturgical or sacred language similar to the Sanskrit language in India. Today, only a small number of East and West Syrian communities actively use the Syriac language in their liturgical worship life.

The syriac chant also represents a treasure house of theological wisdom from the perspective of the Syriac tradition. The writings of the Syrian Fathers are one of the key sources of Eastern theology and worship in the church. The Syriac tradition contributed a great deal towards Christian literature from the 2nd Century A.D onwards. The 4th Century is considered to be the golden period of the universal Christian Church in faith, theology, liturgy and music, which holds true for the Syriac tradition as well. Fathers like Aphrahat, Ephrem, Jacob of Serug, Mar Ba'lai of Aleppo, Simon Quqoyo', and Severios of Antioch among others are considered as the pioneers of Syriac literature, poetry, liturgy and

theology. The emphases of their writings were primarily theological, social, ethical, and spiritual.

The profound expressions of theological ideas through the poetic structure of the Syriac language by the Fathers is particularly noteworthy. The theologically rich and impassioned defences of the Orthodox faith against the increasing number of heretical teachings marked the height of theological profundity and creative expression in the Syrian tradition.

Outline of this Study

The following chapters in this study are only an initial attempt to introduce the ancient Syriac musical tradition in use among the Indian Syriac churches today and provide a general guide for those who wish to engage in future studies and further exploration of the West Syriac musical tradition. Chapter One addresses some of the important characteristics of the East and West Syriac musical traditions. Chapter Two explores the wealth of liturgical music and the rules of the *Ktobo' d-beth gazo'*, the book which possesses the wealth of West Syriac liturgical music. Chapter Three discusses the forms of Syriac hymnography and how they are categorized by both form and content. Chapter Four presents the musical notation of the West Syriac liturgical tradition as found in the *Ktobo' d-beth gazo'* which is currently in use by the Malankara Syrian Churches.

CHAPTER ONE

Elements of East and West Syriac Music

Introduction

The Syriac churches in India take great pride in their own unique heritage of worship. It is through worship that the faith, tradition and practice of the Church Fathers are passed down through the generations. The incorporation of the Syriac liturgical and musical tradition is not a recent development, rather it has been part of the Indian Church's liturgical tradition for centuries. Today, the ancient Christian communities in India are still recognized as Syrian churches because they trace their lineage to either the East or West Syriac tradition. The traditional form of West Syrian liturgy and worship is maintained in some of the Syrian Indian Churches. Both the East and West Syriac traditions have played significant roles in the history and shaping of the Syrian Indian Christian communities.

Overview of Syriac Music

Syriac poetry is rich in its style and content. Poetry in every language has its own unique elements, however, the influence of Hebrew poetry on the Syriac tradition was considerable due to the common

geographical, cultural, linguistic, and world view of the Jews and Syriac Christians. The Syriac writers were very conscious about their style and way of writing. Many of the poetic devices, styles, and expressions that exist of syriac poetry can be found in Hebrew poetry. The poetry of the Syriac tradition was chanted and often structured to be sung in a liturgical setting. Thus, the relationship between the Syriac poetic tradition and the Syriac musical tradition is inseparable. The following represent an overview of the common poetic features of East and West Syriac chant:

1. *Syllabic Structure*

Syllable is taken from the Greek word "syllabi", which is a unit of organization for a sequence of sound. It is a unit of spoken language consisting of a single unit of uninterrupted sound formed by a vowel. It is not based on the number of letters alone, but the number of letters in one beat or meter. For example, 'man' is monosyllabic, meaning having only one syllable, while 'Moses' is disyllabic, having two syllables i.e. Mo/ses. Syriac music follows the methodology of Hebrew music viz. writing music in syllabic structure and in metrical style. Syllabic means the number of syllables and vowels used in one line. The following are the examples.

a. Pentasyllabic Structure

Bardaisan was the first writer who wrote in the pentasyllabic (five syllables per line) structure. This structure is seen extensively in the liturgical prayers of the West Syriac tradition and was made popular by Mar Balai, who wrote couplets of pentasyllabic structure. He is considered the pioneer of pentasyllabic structure. The following example is one of the most famous examples of the couplets of Mar Ba'lai used in daily liturgical worship.

1	**2**	**3**	**4**	**5**
Ha	det	mle'	rah	me'
Bri	tok	bnu	ho	mo'

b. Heptasyllabic Structure

The heptasyllabic (seven syllables per line) structure is also very common in Syriac poetry. Most of the compositions of Mar Ephrem are in hepta syllabic structure. His poetry popularized this structure which is known by his name. The following is a commonly chanted heptasyllabic verse from Mar Ephrem.

1	2	3	4	5	6	7
mo	ran	et	ra	ham	‘al	ain
mo	ran	qa	bel	tesh	mesh	tan

c. Dodecasyllabic Structure

The dodeccasyllabic (twelve syllables per line) structure was most famously employed by Mar Jacob of Serug. This structure is known in his name and is one of the most popular poetic structures in the Syriac tradition. The following verse is attributed to Mar Jacob and is often the introductory verse for many of Mar Jacob’s poems.

1	2	3	4	5	6	7	8	9	10	11	12
qo	re	nan	lok	Mar	yo’	mo	ran	tho’	lu‘d	ro	nan
shm‘a	bo-	‘u-	tan	v‘a-	bed	rah-	me	‘al	nap-	sho-	tan

2. Rhythm and Meter

Rhythm is the measured movement or flow of sound marked by an accent or beat and depends on the strong and weak accent. Rhythm is a recurring pattern of sound. However, the modern understanding of rhythm cannot be applied strictly to ancient ecclesiastical chants because

rhythm is related to meter, which is applicable only to songs and hymns, and not chants. In Western music, the meter is identified by the use of bars and by time signatures (for example: 2/4, 4/4, 3/4, 6/4, 6/8, 7/8, etc.) It denotes how many beats are in a bar which sets the tempo at which a hymn ought to be sung. In Syriac music, however, meter often depends upon the syllabic quantity in a line which can often vary from line to line of a chant. Since most of Syriac liturgical music is chanted, a strict modern sense of rhythm does not apply.

3. Parallelism

Parallelism is another common characteristic of Syriac poetry. In parallelism, the first line or stanza expressing an idea or image is presented and emphasized or presented variantly in the second line. Sometimes it can be seen not only in lines or stanzas but also in wordpairs in which. For example 'earth' is used in one line and 'dust' is used in the next to describe the same concept. Another type of parallelism is found within the structure. An example of this kind of structural parallelism is the common refrain taken from the prayers of the Book of Common Prayer, "have compassion on my sin and have pity on me"[1], which expresses the same concept in a parallel manner. The Psalms provide numerous

1 *"Sapro of Thursday" from Book of Common Prayer. St. Ephrem Ecumenical Research Institute: Kottayam, Kerala, India, 2006, p 659.*

examples of parallelism. Thus it is natural that the Syriac tradition would assume this element into its poetic and musical tradition.

4. Acrostic

Acrostic is another device found in Syriac poetry that can be traced from a Hebrew ancestry. In an acrostic, the first letter of each line (or stanza) begins with a new letter in the alphabetical order. For example, if the poem is in English then the first word of the line or stanza will begin with the letter 'A'. The next line or stanza will begin with B, then C and so on. In the Hebrew Bible, Psalm 119, is written acrostically, from *a'leph'* to '*tau'*. The English translation does not convey this idea. See Ps 119. The stanzas of the sugito' which begins, " *idtho' 'no' 'idtho'* " found in the Service of Holy Matrimony, is a popular acrostic.

5. Refrain

Refrain is a common element found in many of the chants in Syriac music. In Western hymns, the word "chorus" is used instead of refrain. In West Syriac texts, however, the word *'unito' (onito')*denotes refrain. Refrain is a verse of repetition in between each stanza and it usually contains the main theme of that hymn or song. Psalm 136 demonstrates a popular example of refrain in Hebrew poetry, "His steadfast love endures for ever". (see verses Ps.129:1,2,/ 107 :6-13,/

99: 3,5,9,/ Ps 67 / 46/ 145 / Ex:15:6, / 11 :16 / 2Sam:1:19,25 /. An example of refrain from the West Syriac liturgical tradition is the madrosho' of the fourth service of the funeral service of females in which the *'unito'* is "Grant rest, O Lord, to the spirit of your maidservant who rests in your hope".[2] This same refrain is repeated between each stanza of the hymn.

7. Antiphonal Method of Singing

The antiphonal method of is one of the ancient methods of liturgical worship inherited by Syriac tradition from the Jewish synagogue tradition. The hymns are sung by two groups who chant the stanzas alternately. Thus when one stanza is completedby one group, the next stanza is sung by the other group. This style is not stipulated in the text itself, however, hymns comprised of many stanzas are understood as being antiphonal within the Syriac tradition. The *qole'* of the daily Common Prayer is an apt example of the antiphonal method.

8. Responsorial method of Singing

Responsorial method is another style of liturgical worship inherited by the Syriac tradition from the common Israelite worship life. It is characterized by the congregational response to the prayer of a leader.

2 *Translation from "Fourth Office of the Funeral for Females" from the Book of Funeral Services. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2006. p. 165.*

The use of a refrain or *'unito'* in the Syriac tradition is the clearest example of responsorial worship. The refrain is repeated by the people in response to the chant of the priest or choir. The ancient Church has continued this Israelite practice in its own liturgical worship life and it is common among the Syriac Churches of India where the congregation responds using the *'unito'* of many chants. This method is also heavily employed in the singing of many *'enyone'*.

9. Imagery

Imagery is another common characteristic of Syriac poetry. According to Wilfred Watson an "'image is a figure of speech expressing some similarity or analogy.'"[3] He believes that an image must 1) be concrete and sense-related, 2) contain an element of surprise [e.g. Jer: 22:19] and 3) it is Mare effective if it is a new or relatively unknown analogy. Imagery is abundant within the Syriac liturgical tradition. An example is from the *'eqbo'* from the Service of the Veneration and Adoration of the Holy Cross on Good Friday which says, "The tree of life in Eden, which was planted in the midst of the garden, typified the Cross from which the world plucked the fruit of life"[4]. The two types of imagery we will discuss in Mare detail are metaphor and simile.

3 *Watson, Wilfred G.E. Classical Hebrew Poetry England: Sheffield Academic Press, 1995. p.251.*

4 *"Order of the Veneration and Adoration of the Holy Cross" from Ma'de'dono: The Book of the Church Festivals. Translated by Archdeacon Murad Saliba Barsom. Edited and Published by Metropolitan Mar Athanasius Yeshue Samuel, 1984. P.233.*

a. Metaphor

Metaphor is a poetic expression. "Metaphor is a figurative expression that forms a part of the language of poetry rather than a matter of technique".[5] Metaphors are found in every liturgical service of the Syriac tradition. An example of the metaphor as used within the Syriac liturgical tradition can be seen in the first *qolo'* of the *sapro'* of Friday, "*On the summit of the Cross, the Jews made a wine press and pressed in it the grape of blessing; they pressed it but they did not taste of it; the Holy Church received it and every day she takes her pleasure in it, halleluia, and her children drink of it and take their pleasure in it forever.*"[6] In this case, the Cross is likened to a wine press. The metaphor is quite illustrative and takes on several levels of meaning. Not only is the Cross likened to a wine press, the Jews who crucified Jesus are likened to wine-makers, Jesus is likened to a grape, and Jesus' Blood is likened to wine. Thus it bears an intentional liturgical and sacramental connotation. This short verse is a superlative example of the use of metaphor in the Syriac tradition.

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5 *Watson, 263.*

6 *"Sapro of Friday" from Book of Common Prayer. St. Ephrem Ecumenical Research Institute: Kottayam, Kerala, India, 2006, p 805.*

b. Similie

Simile and metaphor are essentially used for the same purpose, but "the simile is Mare obvious than the metaphor because the ground of comparison is Mare explicitly stated"[7]. An example from the West Syriac liturgical tradition of simile can be found in the first *qolo'* from the *Ramsho'* of Friday as regards the Mother of God, "Like the sun which descends and rests within the grape and mixes sweetness in it, so the Word descended from the heights and rested in the virgin and came forth from her and redeemed us"[8]. The connection between the sun resting in the grape and the Word resting in the Virgin is concrete and obvious to any reader.

East Syriac Liturgical Tradition in India

It is most likely that East Syriac chant predates both West Syriac chant and other forms of Syriac music. East Syriac is also known as Chaldean Syriac. Chaldean Syriac was popular in the regions of Assyria and Babylon where Edessa was the cradle of both the language and music. The use of the Syriac language spread due to the success of Syriac merchants in international trade along land and sea routes. In

7 *Watson, 254.*

8 *"Ramsho of Friday" from Book of Common Prayer. St. Ephrem Ecumenical Research Institute: Kottayam, Kerala, India, 2006, p 717.*

India, the churches that still use East Syriac liturgy and music are the Assyrians(Chaldeans), Knanaya Catholic and the Syro Malabar Catholics.

Characteristics of East Syriac Music

A significant feature of East Syriac liturgy is the use of what is known as *resh qala*[9] (model melody),which literally means "head melody" or "head song". The word *resh* means "head" and *qala* meaning "stanza, melody or tune." The style is *melismatic* and reveals the eastern spirit viz. the freedom to improvise with quarter tones. *Melisma* is a Greek word that denotes "a song" and the plural is *Melismata.* The term is used for passages in plain song, or other ecclesiastical chants in which one-syllable flowers out into a passage of several notes. The Gregorian chant and some Greek chants like "Znameny (Slavonic Znameny Raspev)" are composed in the melismatic form. It is a style that possesses less words and Mare music. East Syriac music, however, is unique in its usage of the quarter tone. Both Western and West Syriac music deal with only semitones. The melismatic style thus represents a truly unique characteristic of East Syriac music.

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9 *Resh Qala' – The resh qala' is comprised of nineteen different categories. They are: Tuyay, Brik hannana, Sahde brike, Etphan al Slota, Yada husawe, Sahde waiton, Isya daw remse, Laka ezal, Eramrammak, Push bahlama, B'edan saphra, Sahade qandise, M'siha paroqe' Esthappanos, K'tawa ramba, Manay hade, Maria kolhon haway, Sama q'lamahme, Maran ase.*

Quarter tones are difficult for most to use and equally difficult to notate. In the first half of the 20th century, the Roman Catholic Church attempted to make the chanting easier for the congregation to sing freely. The first attempt to notate East Syriac chant according to Western musical notation was made by Fr. Aiden Kulathinal in 1948. This valuable venture, however, was never fully completed.

West Syriac Liturgical Tradition in India

West Syriac music is from the same root as East Syriac music and is unique in the richness of both its literature and music. The soul of West Syriac liturgy is its melodious music. The Syriac Churches of Malankara have adopted the West Syriac tradition and music as their own liturgy for common worship. However, a number of divisions has led to the formation of various West Syriac influenced denominations, which still identify themselves as 'Syriac' Churches. The Indian Christians of the West Syriac tradition include: 1) the Malankara Orthodox, (T.A &M) 2) Jacobite Syrian *(T.A & M), 3) Mar Thoma Syrian (T.A), 4) Syro- Malankara (T.A), 5) Thozhiyoor Independent Church(T.A), and 5) Knanaya Syrian Church (T.A & M).

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* T.A, is Tur Abdin and M, is Mousel tradition

Issues in Transmission of West Syriac Liturgical Tradition

West Syriac music is melodious and Mare suitable for congregational singing than East Syriac. Syriac poetry was attributed to eminent Church Fathers such as Mar Ephrem, Mar Jacob, and Mar Ba'lai. The exact authorship of these chants is not clear because most monks who wrote these chants throughout the centuries attributed them to these much Mare famous Syrian fathers.

There are also doubts as to whether the melodies being used today are the same as the original melodies. The variations of musical notes over time can result in a change of melody. For example, take the Major scale and Minor scale in Western music. The difference between the Major and Minor Chords depends on semitones viz. C- D-E-F-G. Here C-E-G, is a Major Chord. If we lower the E by a semitone,i.e. E^b becomes a Minor scale e.g. C-D-E^b-F-G. Here C-E^b-G is a Minor Chord. It is a semitone that makes the difference between two major divisions in Western Music, i.e E to E^b.

The oral method of transmission of liturgical music from one generation to the next, as opposed to an exact and scientific method of musical notation, is also a significant factor in the variation of notes and changes in melodies over time. In the process of teaching new disciples

liturgical music by the oral method, it is natural and often unintentional that music is influenced by the *malpans*[10] own style of singing. This influence would contribute to the multitude of musical variations within the West Syrian liturgical tradition. Even slight variations over the course of centuries would result in changes in the melodies of Syriac music. Today, oral transmission is still the standard method of musical training in the Syrian Churches. Malpans teach the melody by reciting it many times for the students who memorise it. Malpans teach according to their knowledge and ability. However, when the student learns and practises the same music it may differ from what he is taught due to his own ability as well. This dimension of the oral transmission process results in melodic differences that can be observed over time.

In addition to transmission-related variations, local indigenous music also influenced the Syriac music both in the Middle East and in India. It can be safely assumed that the unscientific method of oral transmission has significantly altered and transformed Syriac music from its original composition. Today, the chant of Middle Eastern Syrian Christians has been significantly influenced by Arabic chanting and music. In the same way, the influence of indigenous elements also exists in the Syriac chants

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10 *Malpan or malpono is the Syriac equivalent of 'teacher'. It was the special distinction given to those who teach Syriac language and liturgy.*

of the Syrian churches of Malankara. Neither the Middle Eastern Syrians nor the Malankara Syrians can claim an authentic or unadulterated claim to the original chanting of West Syrian music, rather, both have undergone changes and variations that are only natural.

There are also other variations in Syriac music that originate within the Syriac musical tradition itself. Two variant West Syriac musical traditions are still common in the Syriac Churches in India. They are from the liturgical traditions of Tur Abdin[11] and Mosul[12]. The Tur Abdin and the Mosul traditions are theoretically the same but differ practically in their music style. The Tur Abdin tradition was taught by the Malpan School[13] at Pampakuda in northern Kerala while the Mosul tradition was propagated from the Manjanikkara Dayara in southern Kerala. This is why the churches in the North and South Kerala have differences in

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11 *Tur Abdin is an ancient Christian center in Turkey and a center for Syriac studies. The Tur Abdin Tradition carried significant influence in India from the 19th century onwards.*

12 *Mosul is in modern-day Iraq. It was an important center of Christian monasticism and represents a once-thriving center of Syriac liturgical and musical tradition.*

13 *Malpan School was the designation of the place where priests underwent training prior to seminaries. Students would live with and train under the direct guidance of a Malpan and undergo proper education for priestly formation.*

14 *Kunnamkulam Tradition – There is a hypothesis that the Kunnamkulam tradition of Kerala represents a third variant of the West Syriac tradition outside of the Pampakuda and Manjinikkara traditions in India due to its uniqueness and distinct liturgical musical.*

melodies and even liturgical traditions[14]. Today the Mar Thoma and Syro Malankara Catholic Church follow the Tur Abdin tradition exclusively. However, the Malankara Othodox Syrian, Jacoblte Syrian and Knanaya Syrian Chuches have also been influenced by the Mousul tradition as well.

The oldest West Syriac tradition in Malankara was the Tur-Abdin tradition. Many priests were trained at Pampakuda in the 19th century before systematized priest training programme started in the theological seminaries. For example, St. Geeverghese Mar Gregorios of Parumala (late 19th/early 20th century) was an eminent Syriac scholar and was trained in the Tur-Abdin tradition of Pampakuda. New generations of eminent malpans like St. Geevarghese Mar Dionysius of Vattasseril (early 20th century) were trained according to the Tur-Abdin/Pampakuda tradition under the tutelage of St. Gregorios. In the next generation, the great Syriac scholar the late H. H. Maran Mar Baselius Augen I (mid-20th century) was also trained at Pampakuda under the late Mathen Cor Episcopa. One of his disciples, the late H. G. Yoohanon Mar Severios Metropolitan (mid-late 20th century), also taught Syriac music according to the Tur-Abdin tradtion.

Priestly training also took place at Manjinikkara Dayara (monastery) in southern Kerala according to the Mosul tradition. Many eminent malpans

from the Syrian Orthodox Church taught there. Among these teachers, was the venerable Abdul Ahad Ramban who became the late Patriarch , H. H. Maran Mar Ignatius Yaqob III. He was a great linguist and a great musician. He taught Syriac music to generations of priests with a Mare scientific approach than others. Some of his disciples eventually became malpans and propagated the Mosul tradition. One of his most famous disciples was the late Fr. N. K. Koruthu Malpan. He later became the pioneer of the Mosul tradition. His influence was dominant in the latter half of the 20th Century as he became the teacher of Syriac.He started teaching Syriac liturgy and music in the Malpan school at Vadavucodu in the Enrnakulam district. Later he moved to the Male-cruz Dayara nearby. A large number of students were trained by him. After the re-union of the Orthodox and Jacobite Churches, he was apointed as the Malpan in the Orthodox Seminary at Kottayam. He continued his mission till his death.Thus in the Malankara liturgy, two traditions, viz. Tur Abdin and Mosul, merged during the second half of the 20th Century.

Thus, the five areas where variations in the melodies of West Syriac liturgical music in India are likely to have occurred are listed as follows:

1. Variations that occur when the melody is recited orally by the teacher to the student

2) Variations that occur when the student in the auditory reception of that melody which the student hears;

3) Variations based upon the ability of the student to reproduce the melody, which is then transmitted to another;

4) Variations due to local indigenous influences that may subconsciously alter the melodies (such as Arabic in the Middle East or Indian musical systems);

5) Variations in melodies that stem from various centre of the Syriac tradition itself (i.e. Mosul and Tur Abdin)

Due to all the factors in the process of transmission of the West Syriac musical tradition to India melodies have most certainly undergone variations and changes.

Characteristics of West Syriac Music

Prose

While the Syriac tradition is laden with hymnography, prayers in prose also play an important role in the West Syriac liturgical tradition. These unstructured writings and prayers are chanted improvisationally. The Syriac liturgical services are balanced with prose and hymnody. Even when hymns are not being sung during a portion of a liturgical

service, the Syriac worship continues to remain musical through the chanting and intonation of prayers in prose. There is no exact musical meter, structure, or inherent melodic quality that characterize prose chanting, but the celebrant chants these prayers to the best of his musical ability and improvisation. Thus, there is no 'said liturgy' or plain prose reading tradition in the Syrian tradition. For example, the Promeon and Sedro are indispensable elements of the Syriac Orthodox worshipping tradition. These prayers are categorized as prose, yet are part of the musicality of the service.

West Syriac music or *kintho'* is based on the classical system known as *t'mone rekne'*, or eight modes. The concept is also known by the Greek word, *octoechos,* which means 'singing a melody in eight different rekne' '. In Greek, '*octo*' means eight and '*echos*' means sound or mode, or literally "eight-modes". The concept is from Greek Music, which has four Authentic (kurioi) and four Plagal Modes. The eight mode system was of Jewish origin, which has itself inherited it from Babylonia. The modes of the Greeks are later known as Church Modes. Gregorian Chant, Byzantine Chant, and the Arabic musical system are all based on the modal system.

About the Beginning of Octoechos

When and how Octoechos developed within the Syriac tradition is not clear. The study and analysis of the earliest Syriac manuscripts have led scholars like Joseph Assemani and Aelred Cody to various hypotheses as to the origin and development of the system of Octoechos in the Syriac tradition. Certain traditions attribute the development of octoechos to the great theologian and writer Mar Severios of Antioch. According to this tradition he is believed to have been the first to arrange the "*Ma'urbo*" (Magnificat, or praise, which is used in the Lilyo' or Midnight prayer) into eight different tunes. This tradition, however, is not supported by any documentary evidence. Cody says,

> "The idea that Severus of Antioch, in the early sixth century, had something to do with a musical or a hymnographic Octoechos or both is based on compound misunderstanding, and there is no evidence at all that he had anything to do with either"[15].

John of Damascus, a Syrian Father and writer says that there exists no evidence of the usage of Beth Gazo' before the 6th Century, further refuting Severian attribution. Assemani suggests that the grouping of

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15 Cody, Aelred. "The Early History of the Octoechos in Syria". From East of Byzantium: Syria and Armenia in the Formative Period ". Edited by Nina Garoian, Thomas Mathews and Robert Thomson. (Washington D.C.: O.S.B. Publications, 1982), p.102.

Syriac poetry was done in the 11th Century though he does not mention the country or place. This coincides with the view that the Beth Gazo' began to be used only by the 11th Century A.D.

Octoechos is likely to have developed from the Modal System, which was also known as "church modes" or ecclesiastical modes. This system dominated European music for 1100 years (from 400 to 1500 A.D.) and strongly influenced composers for another hundred years (until 1600 A.D.)"[16]. *Modes* are similar to scales and later became known as ecclesiastical modes. The modal system became accepted as a classical system of music. Greeks were the promoters of the modal system. Later St. Ambrose of Milan (340-397) applied the system to ecclesiastical music putting it on the mode system. This became known as Ambrosian Mode. ie. playing an octave of the white notes from D,E,F, and G, These modes known as Authentic Modes later added the Plagal Modes .i.e. A,B,C, and D. The names of the Modes are 1) Dorian 2) Phrygian 3) Lydian 4) Mixo Lidyan 5) Hypo Dorian, 6) Hypo Phrygian 7) Hypo Lydian 8) Hypo MixoLydian. These are the 4 Authentic and 4 Plagal modes. According to tradition, Pope Gregory the Great (590-604) composed the Gregorian Chant on the principle of the Modes system,

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16 Scholes, Percy A. "Music" From The Concise Oxford Dictionary of Music. (London: Oxford University Press, 1964), p. 37.

which became known as the Gregorian Mode. The other famous Roman Catholic Chants were known as Latin Chant, Gallican Chant, and Mozarabic Chant.

The modal system is not exactly the same as the "*diatonic scale*" of western music. It can be represented by the white keys of a piano. According to western music theory, a diatonic scale or a mode is a combination of two Tetra Chords viz. C D E F / G A B C // or (Do Re Mi Fa / Sol La Ti Do//). i.e. it has two Tonics ("C- C", or "Do- Do", in the Indian scale "Sa-Sa"). "C" in the Western diatonic scale is known as "Tonic", ("Sa" as Adhara Sruti"). According to Western music theory, a scale is only completed with a lower and upper Tonic. Nor is the modal system exactly like the "*raga*" of Indian music. According to the Indian Classical Musical system, a scale proceeds with sa-ri-ga-ma-pa-tha-ni-sa just as the Western diatonic scale proceeds do-re-mi-fa-so-la-ti-do. The concept behind the Western scale and the Indian raga is the same. In Indian Music, there are Tetra Tonic, Penta Tonic, and Hexa Tonic scales, but The *raga* must have the Lower "sa" (Madhya Sthai) and an Upper "Sa" (Thara Sthai). None of the Syriac melodies may cover the eight notes in an octave. It may often cover three or four or five notes, but is not a scale or raga unless the melody covers the higher Tones.

Eight Modes

The number "eight" was not found in the early Syrian tradition, rather "seven" was Mare commonly used. Even now, the liturgical tradition maintains the importance of the number seven. The Resurrection ma'nyotho' and taksepto' of the early eleventh century West Syriac are in an order of seven modes. Eight modes in Church music is most likely not part of the early Syriac tradition, but rather an adoption from the Greek tradition. The importance of the number "eight "is likely to have been developed by the Hellenistic Christians, i.e. Sunday as the eighth day. *"Hellenistic speculation on Sunday as eighth day, its passage across linguistic and cultural frontiers in Syria ..."*[17].

The grouping of the music in eight modes became a reality only after the eighth century. *"There is really no evidence for the existence of an Octoechos in any sense before the eighth century, or perhaps the seventh."*[18] Cody again says about the beginning of the Jacobite Octoechos that, *"For some reason Jacobite imitation of Melkite fashions in liturgical hymnody seems to have been greatest around the ninth century. It is in the ninth or tenth century that we find Jacobite Syrians making Tropologia for saints' days and commeMaration of the*

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17 *Ibid, 103.*

18 *Ibid, 102.*

dead…"[19] Later, during the tenth century, Jacobite hymnographers began to write new compositions in order to replace the Greek texts.

> *"The Syrian series of odes began to replace the Melkites series in Jacobite Psalters of the tenth century and later, as the actual Jacobite use of Greek Canons waned. It was also in the ninth century that the Jacobites gradually began marking with musical mode numbers the older Antiochene manyatha …*[20]

The Byzantine Churches use one mode for the entire week, whereas the Syrian tradition uses two modes alternatively each week

Cody hypothesizes that the octonary principle may have come to the Syrian Church from the Melkite Church.[21] *"It will be seen that an Octoechos was first used with hymnographic genres that were originally Melkite, not Jacobite"*[22]*. The Melkites might have translated many texts from Greek to Syriac for their liturgical use, which led to the adoption of the octonary system as well. Even in Syriac liturgies we can see many hymns that are from the Greek tradition such as*

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19 *Ibid, 103.*

20 *Ibid, 103.*

21 *"Melkites" accepted the decisions of the Council of Chalcedon and followed the Byzantine Liturgy and Faith. They existed in Alexandria, Antioch and Jerusalem. In Antioch they followed the Byzantine Liturgy in Syriac language.*

22 *Ibid, 89.*

Qatismo', Greek Canon (Qonuno' Yaunoyo'), and Quqilion. These were likely the result of the cultural interaction between the Melkites and Syrians in Palestine. A great deal of sharing occurred between the two traditions and thus a number of the writings of the Church Fathers were translated into Greek from Syriac and into Syriac from Greek. So the environment for linguistic and musical transmission was very ripe. While the theory of a system of Octoechos is likely from a Greek origin, musically, Syriac music posseses a different music from the Byzantine modal system. The music is of Palestinian origin. "...musical culture shared largely by both Hellenistic and Aramean Christians in Syria and Palestine"[23]

Rekno' as Color:-

The Syriac word "rekno'" (rekne' pl.) *comes from the Syriac root* "r'ken", *which means 'to bend downwards, incline, or decline'.* Rekno' *is most often translated into English as 'modulation, mode, meter, or tone'. In India, however, it has also come to possess a unique connotation of "color". This emphasis is found in the Indian Syriac musical tradition and the meaning of* rekno' *goes beyond the literal translation of 'mode'. This nuance is found in the Indian Classical*

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23 *Ibid, 106.*

musical system, which unlike the Western musical system's emphasis on rich harmony, emphasizes the improvisation of each singer, which is called "bhava"*. The same song can be sung in different ways by different singers because each singer produces a different expression when he sings. That varied expression is understood as the color given to a song. Thus, in the Indian Syriac tradition, music is understood as having color. While color is normally experienced through the eyes and is perceptible to the sense of sight, color in music is experienced via the ears and sense of hearing.*

The color of music is not a new idea, but rather an ancient concept that cannot be explained scientifically. It is a mystical concept. The person who is in a high state of spiritual awareness will be Mare perceptive and understanding of this notion. The color of a picture that is visualized by a person through his eyes is analogous to the color of music that he experiences through the ears. Ultimately the mind recognizes the sound and color through the inner eye viz. the mind. Thus the word, *rekno'*, is a mystic concept in order to distinguish the different modes of Syriac liturgical music.

People are inclined to prefer certain colors depending on his or her taste and the situation they find themselves in. For a funeral, black is a common color, while for marriage light colors or white are commonly

preferred. White is considered the color for peace, black for mourning, red for anger or stress and so on. Colors appeal to the mind. Often a person's personality, mood, temperament, or health can be perceived by keenly observing the sound of his/her voice. There is a color to the voice that can communicate a great deal Mare than just the words that proceed from their mouths. Sound can convey the mental and even the physical condition of a person. The sound produced by one who is energetic will differ from one who is tired. The color of music, in particular, can actually change or influence that state or mood. Harsh sounds can create feelings of uneasiness and panic, whereas soothing and soft music can create a state of peace and calm. In the Syriac liturgical tradition, liturgical music helps create an atmosphere of worship whether celebratory or repentant. This is is one of the key principles behind the change of *rekno'* from service to service and from occasion to occasion. The color or shade of a particular tone is important to understand its selection for certain liturgical occasions or services and not for others. Just as church architecture and artwork which utilize colors and designs foster an atmosphere of worship, so music does the same.

CHAPTER TWO

Ktobo' d-Beth Gazo'

Introduction

The *Ktobo d-Beth Gazo' Dazmiroto' d-'I'thonoyoto'*, or the Book of the Treasury of Church Music contains the model melodies of West Syriac hymnography. The Ktobo' d-Beth Gazo' is similar to the "Parakletike", of the Byzantine Octoechos book which includes Canon, Stichera Kontakion, Kathismatha, and Troparia. The common name for this book in India is *"ekkara."* There are two categories of hymnography in the *ekkara*. The first is the category of *gushmonoyo'*. *Gushmonoyo'* includes the Syriac hymns that can be chanted in eight different tones. This includes *quqlion*, *'eqbo'*, *bo'uto*, and *qolo'* Qadish A'th A'loho, Mazmur and Ma'urbo'. *Kyonoyo'* is the second category of Syriac hymns found in the *ekkara*. These are monomelodic hymns that cannot be sung in eight different tones. These include *'enyone'*, *qatisme'*, *gnize'*, *madroshe*, and *sugiyoto'*. There is also a third category that is not

included in the *ekkara* called *Hashonoyo'*. *Hashonoyo'* includes the special tones used during the liturgical services during the week of the Passion of our Lord.

The *ekkara* provides model verses from which students can learn each tone within the West Syriac musical tradition. For the hymns that are considered *gushmonoyo'*, the *ekkara* provides eight different *tupso'* for each hymn. A 'tupso' (pl. *tupse'*) is the model strophe for each hymn form that can be learned and applied to actual verse from the liturgical worship. Thus, there are eight *tupse'* for any hymn that follows *gushmonoyo'*. The *ekkara* also provides a basic '*tupso'* for the hymns of the *Gushmonoyo'*. For example, a certain form of hymn, such as *quqoyo'*, can be sung in eight variant *rekne'*. Each *rekno'* is taught using a different *tupso'* of the *quqoyo'* form so that it can be learnt by heart without notation. The process of transmission of *gushmonoyo'* is done by the voice of the teacher and the ears of the students who reproduce the rekno'. During liturgical worship the *tupse'* are applied according to the appropriate *rekno'* of that particular service. They learn not only the melody, but also the essence and soul as well as the mode of improvisation from the *malpan*.

All musical notations provided in this book will be based on the *Ktobo' d-Beth Gazo'*, published by Rev. Fr. Abraham Konat,[1] who was a great Syriac scholar of the 20th Century and was honored by the Malankara Orthodox Syrian Church as "Malankara Malpan".

The Canon of Beth Gazo'

The *Beth Gazo'* has certain specific rules about the use of *rekne'* in accordance with the liturgical hour, day or season. These rules are known as the canon of *Beth gazo'*. To better understand the canon of the Beth gazo', some basic principles of the liturgical day and calendar within the West Syriac Orthodox tradition need to be highlighted first.

The new liturgical day in the West Syriac tradition begins with *Ramsho'* or evening. This understanding of the day is inherited from the Jewish tradition based on the creation account in Genesis 1:5, "And there was evening and there was morning, the first day", in which the

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1 *Fr. Abraham Konat, the son of the late Syriac Scholar, Very Rev. Mathen Cor- Episcopa was born in 1908 at Pampakuda, the center of Syriac studies, and was called to eternal rest on March 2, 1997. He translated many of the Syriac liturgical offices into Malayalam, and made an effort to compose hymnody from the prose along with the great Malayalam scholar and poet Sri. C.P. Chandy, Vennikkulam. He printed and circulated this work throughout all the parishes to make the liturgy accessible to the faithful. Most of the Syriac liturgical works in Malankara are translated and printed in his name.*

first day begins with evening and is followed by morning. The numbering of the days in the Syriac tradition remains the same as in the Jewish tradition. Each day is known by its number. Thus, Monday is known as '*tren bshabo'* or 'Second Day of the Week" and Tuesday is known as "*tlot bshabo'* or Third Day of the Week", Wednesday is *A'rb'o' b-shabo',* Thursday is *Hamsho' b-shabo',* Friday is *D-'arubto'*, Saturday is *Shabto'*. Only Sunday is unique in that it is referred to as "qyomto'", which reflects the overriding significance of the event of the Resurrection in understanding both calendar and time.

''Seven times' of prayer is another important Jewish liturgical concept found in Psalm 119:164, "Seven times a day I praise you for your righteous ordinances". This was also adopted by the West Syriac tradition, which divides a day into seven liturgical hours or times: *Ramsho'* (evening), *Sutoro'* (compline), *Lilyo"* (night), *Sapro'* (Morning*), Tlot sho'in (*Third Hour*), Shet sho'in (*Sixth Hour) and *Tsh'a sho'in* (Ninth Hour*).*

Fixed Rekne' for theBook of Common Prayer

The *Beth Gazo'* has applied *rekne'* to the seven canonical hours of prayer found in the *Ktobo' dasluto' shimto' or* Book of Common Prayer. The *Ramsho'*, *Sutoro'*, and *Sapro'* prayers have a fixed *rekno*'

for each day. They are not chanted according to *gushmonyo'*. Each day has a specific theme which is highlighted by the particular '*eqbo'* assigned to each day. The following table lists the daily themes and fixed *rekne'* for *Ramsho'* (R), *Sutoro'* (S), and *Sapro'* (M) of each day.

DAY	THEME	REKNO' (R-S-M)
Qyomto'	Resurrection[2]	*According to Beth Gazo'*
Monday	Repentance	6 – 6 – 2
Tuesday	Repentance	6 – 6 – 8
Wednseday	Intercession of the Mother of God	7 – 7 – 7
Thursday	Commemoration of the Apostles, Martyrs, Doctors,and Saints *(Repentance is also highlighted in Sapro')*	5 – 5 – 1
Friday	Veneration of the Cross *(Martyrs are also highlighted in Ramsho')*	1 – 1 – 6
Saturday	Intercession of the Departed Clergy (Sapro') and Faithful Departed (Ramsho')	1 – 1 – 8

The Hours or Offices, themselves, also contain certain themes or patterns. For example, Sutoro' of everyday always emphasizes repentance. Lilyo' is divided into four qaumo' or "watches". Each qaumo'

2 *The theme of Sunday is always Resurrection, however, the prayers can vary according to the liturgical calendar. Special prayers in the Penqito' can be used for Sundays of particular liturgical importance*

has its own specific theme. The first qaumo' of each day commemorates the Mother of God (Theotokos). The only exception is first qaumo' of the Sixth Day (Friday). *From the period of Qudosh 'Itho' to Qyomto', the Mother of God is commemorated, whereas the theme of the Veneration of the Cross is used during the period from Qyomto' to Qudosh i'tho.* The second qaumo' always commemorates the Saints. The third qaumo' varies thematically depending upon the day. The Second, Third, and Fifth (Monday, Tuesday, and Thursday) days focus on repentance whereas the Fourth, Sixth, and Seventh (Wednesday, Friday, and Saturday) focus on the faithful departed. The fourth qaumo' will have a general theme.The themes of the Third Hour reflect the theme of the day. The sixth Hour contains three stanzas of which the first stanza commemorates the Mother of God, the second commemorates the Saints, and the third commemorates all the faithful departed. The Ninth Hour always commemorates the faithful departed, regardless of the day.

Variable Rekne' for the Book of Common Prayer

We have already mentioned that the Byzantine modal system uses one mode for the entire week. However, the West Syriac tradition uses two *rekne'* per week for the canonical hours of prayer that do not have a

fixed *rekno'* (*Lilyo'*, 3rd, 6th, and 9th Hours). The following chart demonstrates the order of *rekne'* for these four canonical hours of prayer.

WEEK 1	WEEK 2	WEEK 3	WEEK 4
Rekno' 1‖Rekno'5	Rekno' 2‖Rekno' 6	Rekno' 3‖Rekno' 7	Rekno' 4‖Rekno' 8
WEEK 5	**WEEK 6**	**WEEK 7**	**WEEK 8**
Rekno' 5‖Rekno' 1	Rekno' 6‖Rekno' 2	Rekno' 7‖Rekno' 3	Rekno' 8‖Rekno' 4

Two *rekne'* are alternated within the week. For example, if the first day of Week One , Sunday, is sung in *Rekno'* 1, the second day of that week, Monday, will be sung in *Rekno'* 5. The third day of the week, Tuesday, will again be sung in *Rekno'* 1. This alternating of *rekne'* continues until the following Sunday when the next *rekno'* will be used. Thus *Rekno'* 2 will be used on Sunday and *Rekno'* 6 on Monday.

Rekne' for the Liturgical Year

According to the West Syriac Church calendar, the Liturgical Year begins with the great feast of *Qudosh 'Itho'* (Sanctification of the Church), approximately the first Sunday of November. The *Beth Gazo'* also begins with the *Qudosh' 'Itho'* as its starting point. According to the Canon of the *Beth gazo'*, there are six days in a liturgical year when the *rekne'* start

again at *rekno'* 1. These dates mark a division of the West Syriac liturgical calendar. The following chart lists the divisions of the liturgical calendar and the days that the *rekne'* are reset.

	From	Until
1	Qudosh 'Itho' (Sunday)	Yaldo'/Christmas (December 25)
2	Sunday after Yaldo'	Nineveh Lent
3	Nineveh Lent	Qyomto (Easter)
4	Qyomto' (Sunday)	New Sunday
5	New Sunday	Feast of the Cross (September 14th)
6	Sunday After Feast of the Cross	Qudosh i'tho' (Sunday)

The following charts will provide a week by week listing of which *rekne'* to use throughout the liturgical year

Qudosh I'tho – 1st Sunday

Day	Rekno'
1st Day (Sunday)	1
2nd Day (Monday)	5
3rd Day (Tuesday)	1

4th Day (Wednesday)	5
5th Day (Thursday)	1
6th Day (Friday)	5
7th Day (Saturday)	1

Hudosh I'tho – 2nd Sunday

Day	Rekno'
1st Day (Sunday)	2
2nd Day (Monday)	6
3rd Day (Tuesday)	2
4th Day (Wednesday)	6
5th Day (Thursday)	2
6th Day (Friday)	6
7th Day (Saturday)	2

Annunciation to Zechariah – 3rd Sunday

Day	Rekno’
1st Day (Sunday)	3
2nd Day (Monday)	7
3rd Day (Tuesday)	3
4th Day (Wednesday)	7
5th Day (Thursday)	3
6th Day (Friday)	7
7th Day (Saturday)	3

Annunciation to St. Mary – 4th Sunday

Day	Rekno’
1st Day (Sunday)	4
2nd Day (Monday)	8
3rd Day (Tuesday)	4
4th Day (Wednesday)	8
5th Day (Thursday)	4
6th Day (Friday)	8
7th Day (Saturday)	4

Visit to Elizabeth – 5th Sunday

Day	Rekno'
1st Day (Sunday)	5
2nd Day (Monday)	1
3rd Day (Tuesday)	5
4th Day (Wednesday)	1
5th Day (Thursday)	5
6th Day (Friday)	1
7th Day (Saturday)	5

Nativity of St. John the Baptist–6th Sunday

Day	Rekno'
1st Day (Sunday)	6
2nd Day (Monday)	2
3rd Day (Tuesday)	6
4th Day (Wednesday)	2
5th Day (Thursday)	6
6th Day (Friday)	2
7th Day (Saturday)	6

Vision of St. Joseph – 7th Sunday

Day	Rekno'
1st Day (Sunday)	7
2nd Day (Monday)	3
3rd Day (Tuesday)	7
4th Day (Wednesday)	3
5th Day (Thursday)	7
6th Day (Friday)	3
7th Day (Saturday)	7

Genealogy of Christ - 8th Sunday

Day	Rekno'
1st Day (Sunday)	8
2nd Day (Monday)	4
3rd Day (Tuesday)	8
4th Day (Wednesday)	4
5th Day (Thursday)	8
6th Day (Friday)	4
7th Day (Saturday)	8

Nativity of Our Lord (Yaldo')[1]

Day	Rekno'
25th of December (Fixed Date)	1

1 The Sunday after Christmas begins the cycle of modes again with *Rekno'* 1 and *Rekno'* 5 being used alternately. This continues according to the cycle until the "Nineveh Lent"

2 Sunday is the day of *Peturto'*, or feasting. The Nineveh Lent is observed from Sunday evening through Thursday

Week of Nineveh Lent[2]

Day	Rekno'
1st Day (Sunday)	6
2nd Day (Monday)	2
3rd Day (Tuesday)	6
4th Day (Wednesday)	2
5th Day (Thursday)	6
6th Day (Friday)	2
7th Day (Saturday)	6

Week Following the Sunday of All Departed Priests (Kohne')

Day	Rekno'
1st Day (Sunday)	7
2nd Day (Monday)	3
3rd Day (Tuesday)	7
4th Day (Wednesday)	3
5th Day (Thursday)	7
6th Day (Friday)	3
7th Day (Saturday)	7

Week Following the Sunday of All Departed ('Anide)

Day	Rekno'
1st Day (Sunday)	8
2nd Day (Monday)	4
3rd Day (Tuesday)	8
4th Day (Wednesday)	4
5th Day (Thursday)	8
6th Day (Friday)	4
7th Day (Saturday)	8

First Sunday of Great Lent (Qotna – Water to Wine)

Day	Rekno'
1st Day (Sunday)	1
2nd Day (Monday)	5
3rd Day (Tuesday)	1
4th Day (Wednesday)	5
5th Day (Thursday)	1
6th Day (Friday)	5
7th Day (Saturday)	1

Second Week of Great Lent (Garbo' – Leper

Day	Rekno'
1st Day (Sunday)	2
2nd Day (Monday)	6
3rd Day (Tuesday)	2
4th Day (Wednesday)	6
5th Day (Thursday)	2
6th Day (Friday)	6
7th Day (Saturday)	2

Third Week of Great Lent (M-sharyo' – Paralytic)

Day	Rekno'
1st Day (Sunday)	3
2nd Day (Monday)	7
3rd Day (Tuesday)	3
4th Day (Wednesday)	7
5th Day (Thursday)	3
6th Day (Friday)	7
7th Day (Saturday)	3

Fourth Week of Great Lent (Canaanite Woman)

Day	Rekno'
1st Day (Sunday)	4
2nd Day (Monday)	8
3rd Day (Tuesday)	4
4th Day (Wednesday)	8
5th Day (Thursday)	4
6th Day (Friday)	8
7th Day (Saturday)	4

Fifth Week of Great Lent (K-pipto') – Bent Woman)

Day	Rekno'
1st Day (Sunday)	5
2nd Day (Monday)	1
3rd Day (Tuesday)	5
4th Day (Wednesday)	1
5th Day (Thursday)	5
6th Day (Friday)	1
7th Day (Saturday)	5

Sixth Week of Great Lent Samyo' – (Blind Man)

Day	Rekno'
1st Day (Sunday)	6
2nd Day (Monday)	2
3rd Day (Tuesday)	6
4th Day (Wednesday)	2
5th Day (Thursday)	6
6th Day (Friday)	2
7th Day (Saturday)	6

Hosanna (Palm Sunday)

Day	Rekno’
1st Day (Sunday)	7
Monday (Passion Week)	Hashonoyo
Tuesday (Passion Week)	Hashonoyo
Wednesday (Passion Week)	Hashonoyo
Thursday (Passion Week)	Hashonoyo
Friday (Passion Week)	Hashonoyo
Saturday (Passion Week)	Hashonoyo

Qyomto’ (Resurrection) Sunday[3]

3 *Rekno’* 8 is used up until the 1st *Qaumo’* of *Lilyo’*. *Rekno’* 1 used from the 2nd *Qaumo’* of *Lilyo’* onwards.

4 Week following *Qymto’* Sunday

Hevoro’ (White) Week[4]

Day	Rekno’
1st Day (Sunday)	8 and 1
2nd Day (Monday)	2
3rd Day (Tuesday)	3
4th Day (Wednesday)	4
5th Day (Thursday)	5
6th Day (Friday)	6
7th Day (Saturday)	7

Week Following New Sunday

Day	Rekno'
1st Day (Sunday)[5]	8 and 1
2nd Day (Monday)	5
3rd Day (Tuesday)	1
4th Day (Wednesday)	5
5th Day (Thursday)	1
6th Day (Friday)	5
7th Day (Saturday)	1

First Sunday After New Sunday

Day	Rekno'
1st Day (Sunday)	2
2nd Day (Monday)	6
3rd Day (Tuesday)	2
4th Day (Wednesday)	6
5th Day (Thursday)	2
6th Day (Friday)	6
7th Day (Saturday)	2

5. *Rekno'* 8 is used up until the 1st Quamo of Lilyo'. *Rekno'* 1 is used from the 2nd Qaumo' of Lilyo' onwards.

Second Sunday After New Sunday

Day	Rekno’
1st Day (Sunday)	3
2nd Day (Monday)	7
3rd Day (Tuesday)	3
4th Day (Wednesday)	7
5th Day (Thursday)	3
6th Day (Friday)	7
7th Day (Saturday)	3

Third Sunday After New Sunday

Day	Rekno’
1st Day (Sunday)	4
2nd Day (Monday)	8
3rd Day (Tuesday)	4
4th Day (Wednesday)	8
5th Day (Thursday)	4
6th Day (Friday)	8
7th Day (Saturday)	4

Fourth Sunday After New Sunday

Day	Rekno'
1st Day (Sunday)	5
2nd Day (Monday)	1
3rd Day (Tuesday)	5
4th Day (Wednesday)	1
5th Day (Thursday)	5
6th Day (Friday)	1
7th Day (Saturday)	5

Fifth Sunday After New Sunday

Day	Rekno'
1st Day (Sunday)	6
2nd Day (Monday)	2
3rd Day (Tuesday)	6
4th Day (Wednesday)	2
5th Day (Thursday)	6
6th Day (Friday)	2
7th Day (Saturday)	6

Sixth Sunday After New Sunday

Day	Rekno'
1st Day (Sunday)	7
2nd Day (Monday)	3
3rd Day (Tuesday)	7
4th Day (Wednesday)	3
5th Day (Thursday)	7
6th Day (Friday)	3
7th Day (Saturday)	7

Seventh Sunday After New Sunday

Day	Rekno'
1st Day (Sunday)	8
2nd Day (Monday)	4
3rd Day (Tuesday)	8
4th Day (Wednesday)	4
5th Day (Thursday)	8
6th Day (Friday)	4
7th Day (Saturday)	8

Eighth Sunday After New Sunday

Begins with Rekno' 1 and alternates with Rekno' 5 and follows this pattern.**(Footnotes)**

Rekne' for Maranaya Feasts

In addition to the pattern of *rekne'* demonstrated by the charts above, the *rekne'* used on days of special importance also differ according to the festival. The following chart lists the *rekne'* used for *Maranaya* Feasts:

	Festival	**Rekno'**
1	Yaldo' (Nativity - December 25)	8
2	Denho' (Epiphany - January 6)	2
3	Ma 'alto' (Presentation February 2)	3
4	Suboro' (Annunciation - March 25)	4
5	Feast of the Transfiguration – August 6	6

6 *Maranaya designates the feasts that pertain directly to Jesus Christ. They are called "Feasts of our Lord" in English and are accorded the highest importance within the liturgi cal life of the West Syriac tradition*

6	Feast of the Tabernacle or Transfiguration – August 6	6
7	Shunoyo' (Falling Asleep of St. Mary – August 15)	7
8	Feast of the Cross – September 14	8
9	Qyomto' [1]	1
10	Pentecost [2]	7

Rekne' for Feasts like Maranaya Feasts

In addition to the *Maranaya* Feasts, the West Syriac liturgical calendar also recognizes a category of feasts that are titled "Feasts *like Maranaya* Feasts". These feasts are held with great reverence and are very important in the liturgical year. The following chart provides the *rekne'* for the respective feasts:

	Festival	**Rekno'**
1	St. Thomas Day (July 3, December 21)	8

1 *The date of the Feast of Qyomto' is variable.*

2 *The Feast of Pentecost is celebrated fifty days after the Feast of Qyomto'.*

2	Feast of Mor Baselios and Mor Gregorios (January 1)	1
3	Feast of St. John the Baptist (January 7)	8
4	Feast of St. Ephrem and Mor Theodoros (Ist Saturday of the Great Lent)	8
5	Feast of the Forty Martyrs (March 9)	8
7	Golden Friday (Friday after Pentecost)	3
8	Feast of Sts. Peter and Paul (June 29)	5

Rekne' for Intercession

The prayers of intercession also use particular *rekne'* depending on the intercession. The following chart provides the *rekne'* that is used for the respective intercessory prayers:

	Intercession	Rekno
1	St. Mary (in general)	1
2	Saints	8
3	Departed Souls (A'nide')	8
4	Departed Clergy	7
5	Veneration of the Cross	8

Rekne' for the Sacraments

Almost all the sacraments have fixed *rekne'* specific to the particular service. The following table does not limit itself to any conventional number or official list of sacraments, but rather, incorporates the important services that are considered in a wider sense, sacraments in the Western Syriac tradition. The following table lists the sacraments and their respective *rekne'*.

SACRAMENT	Rekno'
Baptism	Service One 2 Service Two 7
Marriage	Service One 3 Service Two 7
Anointing of the Sick	6
Funeral Service for Men[9]	Service One 5 Service Two 6 Service Three 7 Service Four 8
Funeral Service for Women	Service One 5 Service Two 6 Service Three 7 Service Four 8
Funeral Service for Children	Service One 1 Service Two 2

	Service Three 3 Service Four 8
Funeral of High Priests, Priests, and Deacons[10]	Introductory 1 Service One 3 Service Two 2 Service Three 3 Service Four 4 Service Five 5 Service Six 6 Service Seven 7 Service Eight 8 ConcludingNo Set Rekno'
Service of the Candles[11]	Service One 1 Service Two 2 Service Three 3 Service Four 4 Service Five 5

CHAPTER THREE

Forms of Syriac Hymnology

Introduction

A unique dimension of Syriac hymnology that we have not yet discussed in detail is that of the forms of hymnology in the Syriac tradition. The study of the forms of Syriac hymnology is necessary to understanding Syriac liturgical music. The forms of Syriac poetry are categorized based on two criteria: 1) the structure of the poem and 2) the content of the poetry. For example, *qole'* are categorized by their specific structure, whereas hymns like *madroshe'*, *me'mre'* or *takashepto'* are identified by their content. A structure is determined by 1) the number of lines in a poetic form 2) the syllabic meter within a given line and 3) the presence of any particular melodic pattern, such as certain lines possessing the same musical value. It is not based on the content. These criteria, however, are not consistently employed or mutually exclusive. For example, in certain places one form will be listed as an *'eqbo'* in one service and a *qolo'* in another. An example of this is how "*A'bok ktab vo*" is listed as a *sebeltho'* in the *Beth Gazo'*, yet during *Lilyo'* of Monday it is clearly listed as an *e'qbo'*, and at the same time is considered a *qolo'*

in the fifth service of the *Kahnaita*. It is not always the case that a structure will determine the form. For example, a standard *'eqbo'* is of the same syllabic structure and number of lines as the *bo'uto'* of Mor Ephrem. The difference in this case is dependent on the content in which the *'eqbo'* establishes a theme, whereas the *bo'uto'* is penitential in character. Even this rule is not hard and fast. A notable exception to this guideline is the narrative quality of the *Bo'uto'* of Mor Jacob of the *Sapro'* of Friday, which relates the event of Constantine venerating the Cross brought to him from Jerusalem. I recently looked at two more variations of the *Beth Gazo'*, one a manuscript, the other an older printed version, both of which were preserved at the Pampakuda manuscript library. In these versions certain *tupse'*, categorizations, and the organization of contents differ from the *Beth gazo'* currently published by Fr. Abraham Konat. It hints at the diversity and variety of the *Beth Gazo'* from its very textual source. This chapter discusses the wide range of forms and how they are categorized in Syriac hymnology and in the *Beth Gazo'*.

GUSHMONOYO'

Bo'uto'

'Bo'uto' is a familiar word to Syrian Christians. It comes from the root 'bo' or to petition. Every worship and prayer ends with a *bo'uto'*.

While other prayers are meant to praise the Lord or teach the faith of the Church, the dominant theme of the *bo'uto'* is the mercy and compassion of God, oftentimes through the intercession of St. Mary and the saints.

The *bo'uto'* of Mor Ephrem begins with *Moran Etraheme'lain* meaning 'Lord, have mercy on us'. Three styles of *bo'uto's* can be found in the Syriac hymnody. They are the hepta-syllabic hymns of Mor Ephrem, the do-decca syllabic hymns of Mor Jacob of Serug, and the Penta-syllabic of Mor Balai.

While all the *bo'uto's* are attributed to one of these three fathers, it is certain that they did not personally write all the *bo'uto's*. Rather, they have been categorized as *bo'uto's* of these respective fathers who popularized them through their employment. The categorization is based on the syllabic structure and content, not authorship. *Tupse'* are as follows.

Bo'uto' of Mor Ephrem

[illegible]

[illegible]

[illegible]

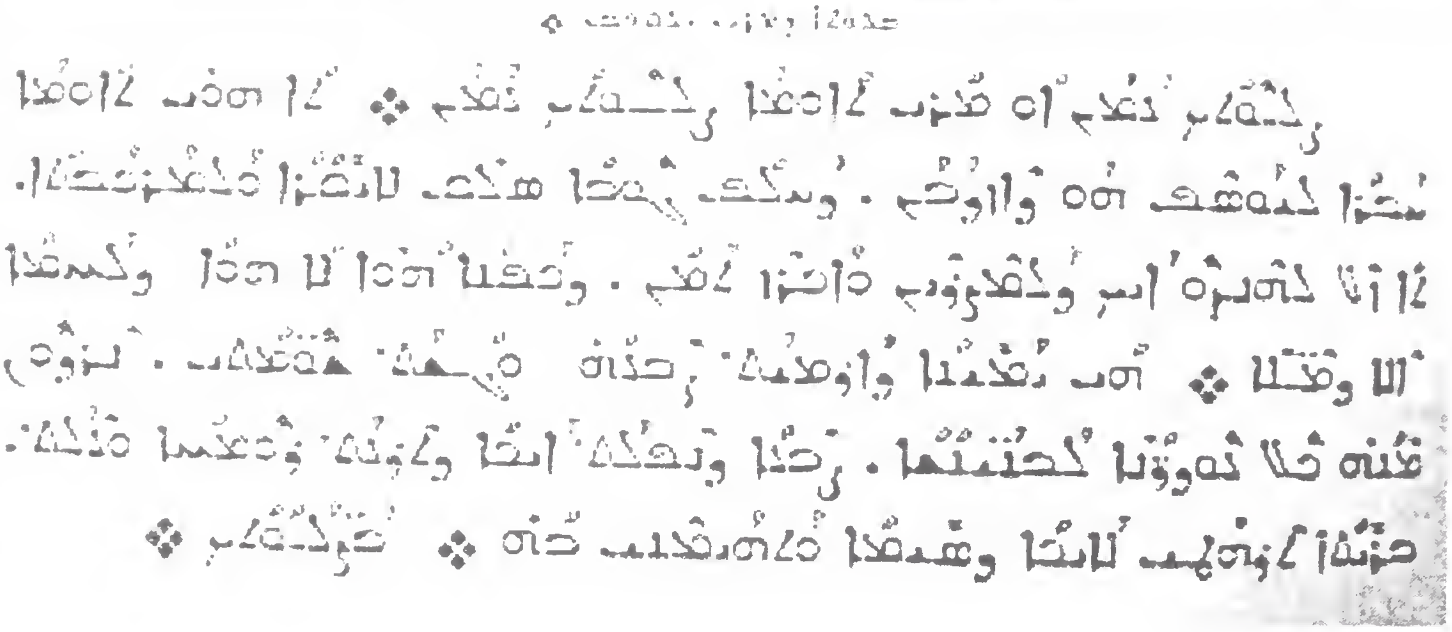
[illegible]

[illegible]

[illegible]

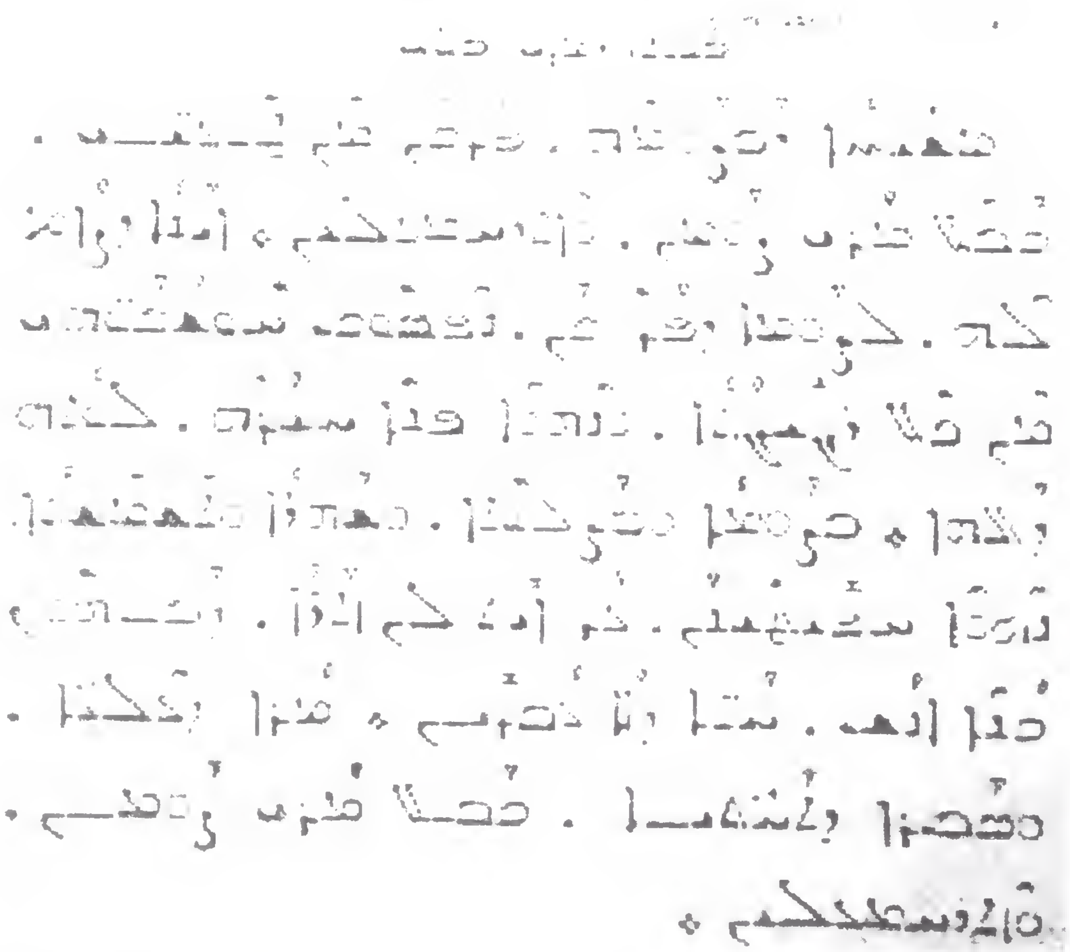
'Bo'uto of Mor Ephrem' from the *Second Watch of the Night Office of the First Week of Kothine* from Volume [Penqibo] of the Cycle of the Year: Volume 2 – From Great Fast until Resurrection. Mar Julius Press: Pampakuda, Kerala, India, 1963. p. 9.

Bo'uto' of Mor Jacob



'Bo'uto of Mor Jacob' from the *Evening Office of the Annunciation to Zechariah* from Volume [Penqibo] of the Cycle of the Year: Volume 1 – From Qudosh I'tho until Great Fast. Mar Julius Press: Pampakuda, Kerala, India, 1963. p. 37.

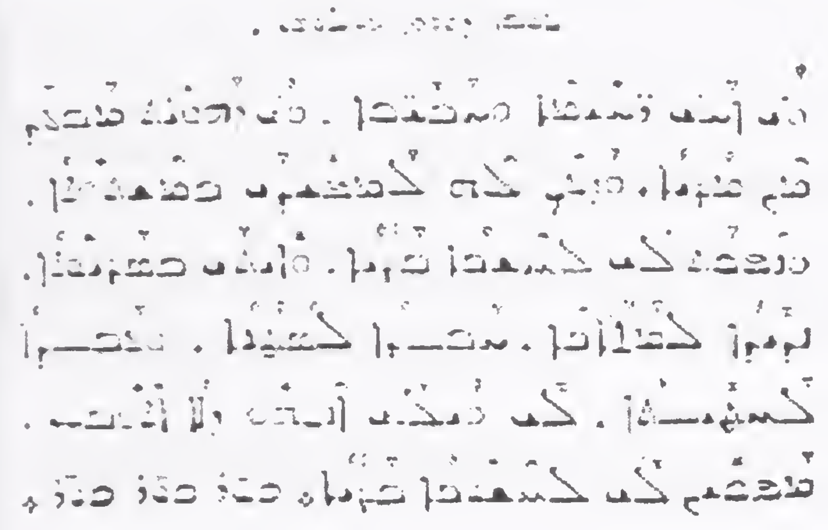
Bo'uto' of Mor Balai



'Bo'uto of Mor Balai' from the *Ninth Hour of the Third Day* from Book of Prayer of the Great Fast. 1951. p. 40

'Eqbo'

The literal meaning of *'eqbo'* is 'foot, heel, foot print, base'. However, the literal meaning is not sufficient to adequately explain the meaning of *'eqbo'* in Syriac music. Feet are essential to stand firmly. Likewise the *e'qbo'* establishes the foundation or theme of a particular service or hour of worship. In Malayalam language it can be called as *'charanam'*.

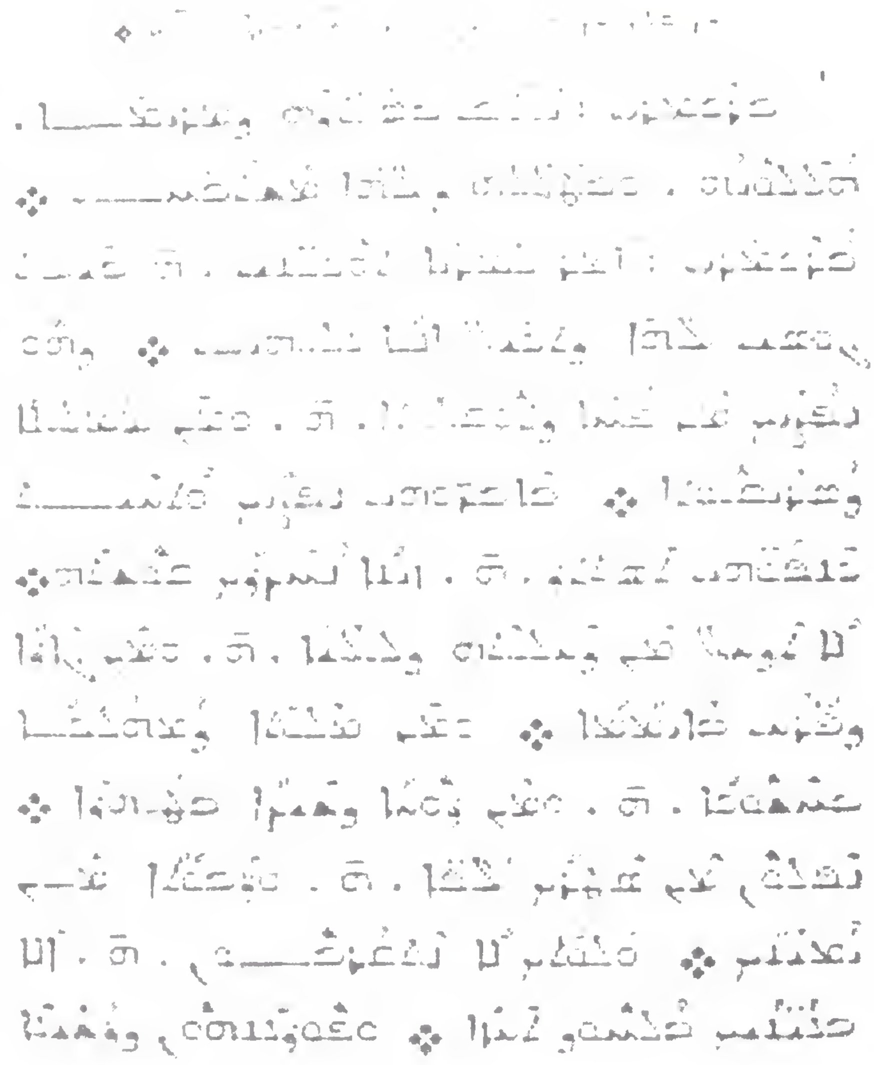


'Eqbo' from the *Third Watch of the Night Office of the Fourth Day* from Book of Prayer of the Nineveh Fast. 1951. p. 54

Services in the Syriac Liturgy and worship usually possess a special theme, which can be found in the *'e'qbo"*. We have already noted in the previous chapter how the e'qbo' of the day or liturgical service conveys the theme for the respective day or service. *'Eqbos* are considered as the keynote hymn or base of the Syriac liturgy.

Mazmuro'

Mazmuro' is derived from the root *'zmar'*. It means Psalms or the Songs of David in the Bible. In every prayer, *mazmuro'* can be found in

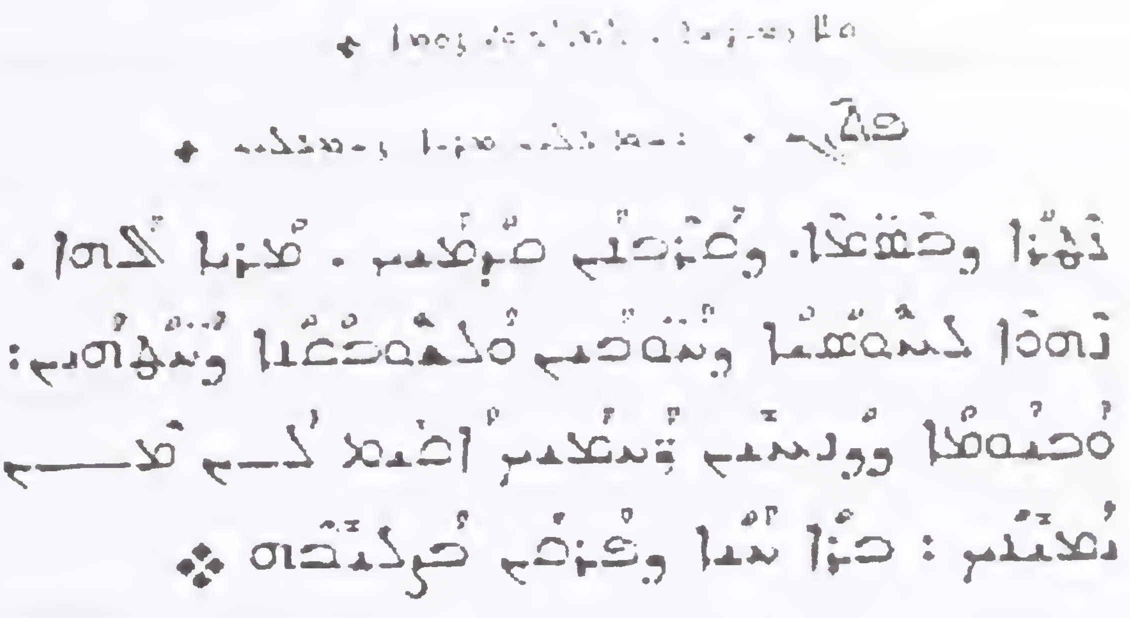


'Mazmuro' from the Book of Common Prayer. St. Ephrem Ecumenical Research Institute: Kottayam, Kerala, India, 2006. p. 46

the prose, but *Mazmuro'* in the Syriac hymnody is taken from the book of Psalms. This is used in the *Sutoro'* prayer after the *qolo'*. This *mazmuro'* has a *resh qolo'* which can be sung during the everyday common worship. It can also be sung according to *rekne'* normally on feast-days in the Indian Syriac practice. The first, third and seventh *rekne'* usually have a *Shuh'lopo'* (change of tone). The seventh *rekno"* is the most familiar to the Syrian Christians of India.

Qolo'

'The word 'qol' or 'qolo' means 'voice, sound' but in Syriac music it also represents 'tone, tune, song, chant, and hymn'. For example, *Qolo' d-quqnu* means 'Song of Swan' and *Qol Shipuro'* means 'Sound of a



Resh Qolo' from the Book of Common Prayer. St. Ephrem Ecumenical Research Institute: Kottayam, Kerala, India, 2006. p. 532.

Trumpet'. *Marim Qolo'* means 'to lift up the voice'. But what exactly is a *qolo'* in Syriac music? Qolo is a hymn comprised of many stanzas that have the same music as the first stanza. The *qole'* contain the fundamental faith of the Orthodox Church viz. intercession to St. Mary, communion of saints and prayers for the departed and hold a prominent place in the Orthodox Liturgy. The qolo' also originated in the monasteries of the Middle East during the middle centuries. There are about thirty-five qole' mentioned in the *Ktobo' d- Beth Gazo'*. Among these about thirty qole' can be chanted according to the octoechos system. Other *rekne"* of certain *qole'* have been lost over time due perhaps to the lack of usage among a dwindling number of monasteries and an overall lessening emphasis on canonical prayers outside the monastic communities. Many of these, however are used in the *penqito* prayers. Each *qolo* is based

on a basic tune known as '*gushmo*' or '*resh qolo*' (main melody.) The following are the list of qole' included in the *Beth gazo*':

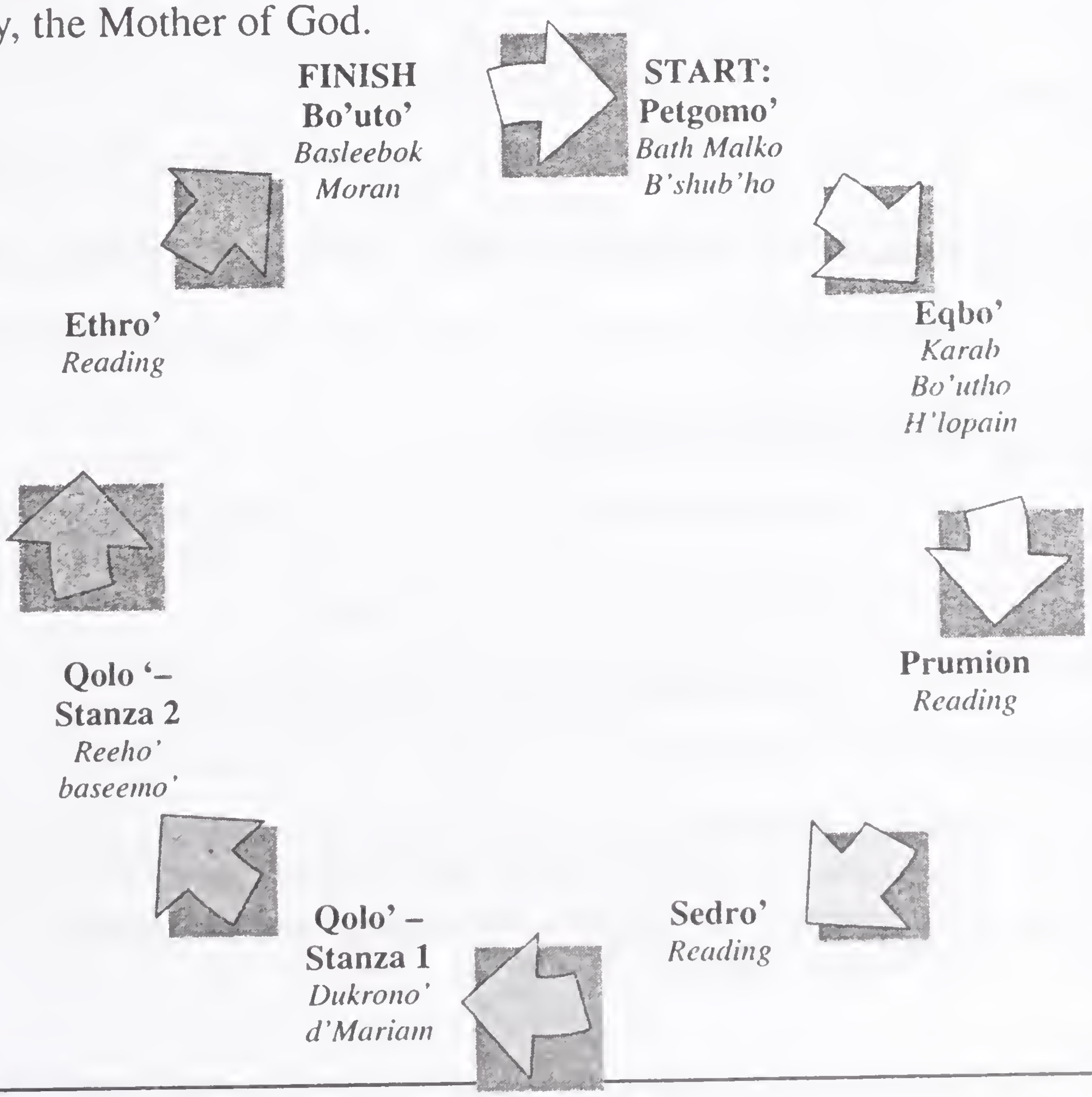
Zodek dnehveh, B'kul medem., Hab leh l-Ithok, L-Mariam yoldat a'loho', soh'dhaw a'thun, Mo' r'himin, Mshiho' natreh l-'ithok, Tubaik 'itho', Quqoyo',Moryo' moran, Latumo' d-haimonuto',Moreh dramsho',Shlomo' 'amhun dardikle, ***'Al bethlehem, Sohdhe' p'tah gazaiku, Sohdhe' a'phisuno, Hvi lo' lnaphsQolo 18 - Shlome' D-A'bo'. E'no' 'no' nuhro' shariro', L-malkut raumo, Ba'rubto' breshit, Lok Moryo' qorenan, Dahto' lo' neh'te, Malako' shariro',Qabeloi moran, Lo' ldino' lathbato',A'k pirmo' dqareb,Mshalem nuhre' Ptah li tareh dahnono'***

Also sometimes categorized as qole': Honaw yarho', A'bo' ktab voh, Qum paulos

Quqlion

The word comes from the Greek word '*quqlos*' (*cucullus* in Latin) which means 'circle or cycle'. *Quqlion* (or *enquqlion*) is a familiar word to Syrian Christians. In Syriac music it denotes a cycle of hymns or a cycle of verses from the Psalms recited after the Gospel. It also means the hymns that are sung in procession while proceeding around the altar. The title does not represent a single stanza but a full cycle or litany of

hymns comprised of different forms of Syriac hymns and readings. It has a cyclical arrangement of hymns and prayers dedicated to a particular theme such as intercession to St. Mary, the communion of saints, prayers for the departed, veneration of the Cross and so on. The cyclical structure of the *quqlion* is as follows. It begins with the *petgomo'* (verse from the Psalms), followed by the *'eqbo'*, then the reading of the respective *promion and sedro*, then a set of *qole'*, followed by an *'ethro'* (prayer with incense), and concluding with a set or single stanza of *bo'uto's*. The following diagram illustrates the *quqlion* seeking the intercession of St. Mary, the Mother of God.



The *quqlion* is considered a special litany that is an important feature, which emphasizes the theme of worship for that respective day, occasion, or sacrament. It is a fundamental element of the Syrian Orthodox liturgical life and is used in each and every liturgical service. It normally follows the Gospel (*Evangelion*) reading as well as after the Nicene Creed is recited as during the Common Prayer. Incense is also offered during the *quqlions*.

Elements of the Quqlion

Petgomo' - The *quqlion* begins with a *petgomo'*, which means 'word, a saying, a phrase, a text of scripture'. In poetry it refers to a verse or a line. *Petgomo*' are most often verses that are taken from theme-appropriate Psalms. It is sung according to octoechos and concludes every sacrament and prayer. *Petgomos* can be found on four occasions:

1. As an introductory verse at the beginning of a *quqlion*.
2. As the main verse for the *Hulolo*[1].
3. As an introductory line prefacing a qolo'

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1 *Before the Evangelion is read, a 'Hulolo' is sung. It is common in Syrian worship. The chant begins with Halleluiah and following a suitable petgomo from the book of Psalms concludes with Halleluiah.*

4 Ordination, Consecration of a Church, Sanctification of Holy *Mooron* or the Holy Oil.

The following *petgomo* are used in the Holy Qurbana:

Petgomo'	**Psalm**	**Commemoration**
Barth Malko' (Ninnal sthuthiyodu)	Psalms 45: 9,11	St Mary the Mother of God
Zadiqo' (Nayavan pana pole)	Ps 92: 12, 14	Saints
Bok ndaqar (Vellum shathrukkale)	Ps 44: 5, 7	Veneration of the Cross
Kohnaik nleb'shun (Charthum neethi)	Ps 132: 9-12	Departed Clergy
A'k damrahem (Makkalil appan)	Ps 103: 13, 15	Departed Faithful

2) *E'qbo"* – The *e'qbo'* has already been discussed earlier in this chapter.

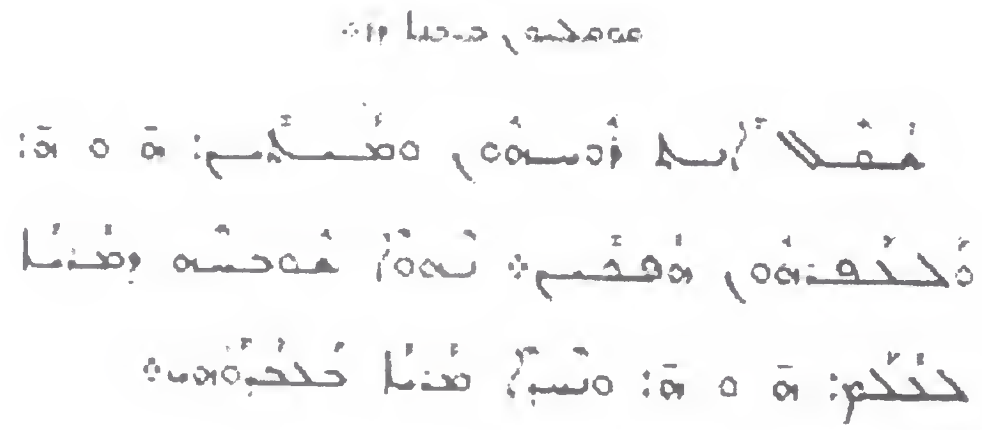
3) *Promion* – The promion is the introductory prayer that leads to *Sedro'*. As the '*eqbo'* is concluded, a Reader(*qoruyo*) announces, '*Staumen kalos'* (Let ye stand well) and the congregation responds '*Kyrie eleison*' (Lord, have mercy upon

us). The Priest then invites the congregation to beseech God for mercy and compassion. He then chants the introductory prayer.

4) *Sedro'* – The *sedro* means 'order' or 'line'. This is composed in prose but is chanted. A sedro comprises a prayer, text of devotion, or speech on the basis of the Bible. Incense is offered during the chanting of the sedro.

5) *Qolo'* – The *qolo'* has already been discussed earlier in this chapter.

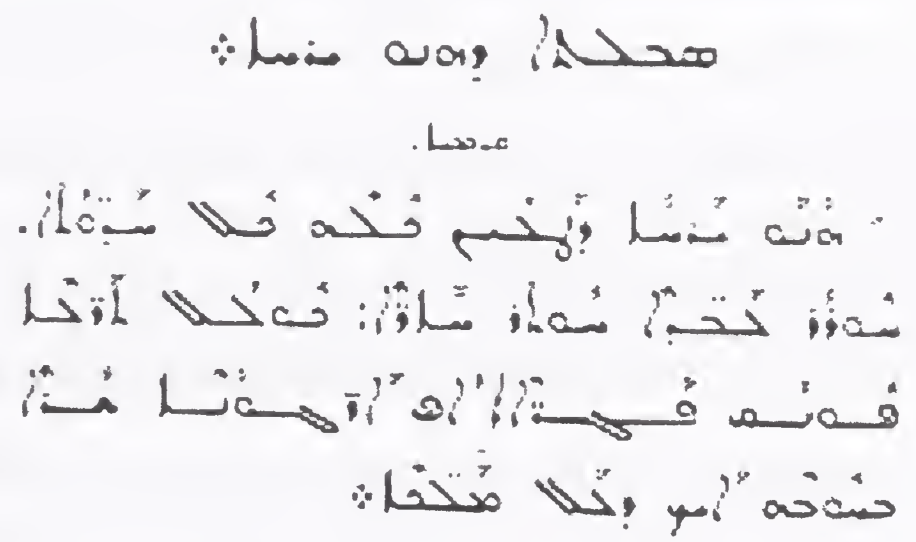
6) *E'tro'* – Incense is offered during the chanting of this special prayer. The congregation beseeches the Lord to accept the prayer along with the incense placed on the altar. The incense represents the lifting our prayers to Jesus Christ.



'Petgomo of the Quqlion' for the *Third Office of the Funeral for Females* from the <u>Book of Funeral Services</u>. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2006. p. 151.

7) *Bo'uto'* – The *bo'uto* has already been discussed earlier in this chapter

Sebelto' Elements of the Quqlion



'Sebelto' from the <u>Book of the Treasury of Church Music</u>. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 1998. p. 141.

The word is derived from the root *S'belto',* which means *'staircase'* or *'ladder'*. It also stands for 'song', which is composed for a special purpose. Even though the literal meaning is a ladder, in music it sounds differently. Ladder is the combination of steps. Music is the combination of notes. In this sense *"sbal"* can be interpreted as a scale. This is a special song which is arranged in a different style viz. the movement of notes in upward and downward directions. It includes the hymns in relation to St. Mary, the saints, and the prayer for the departed. In some cases it appears instead of *'eqbo'* they are used both with and without

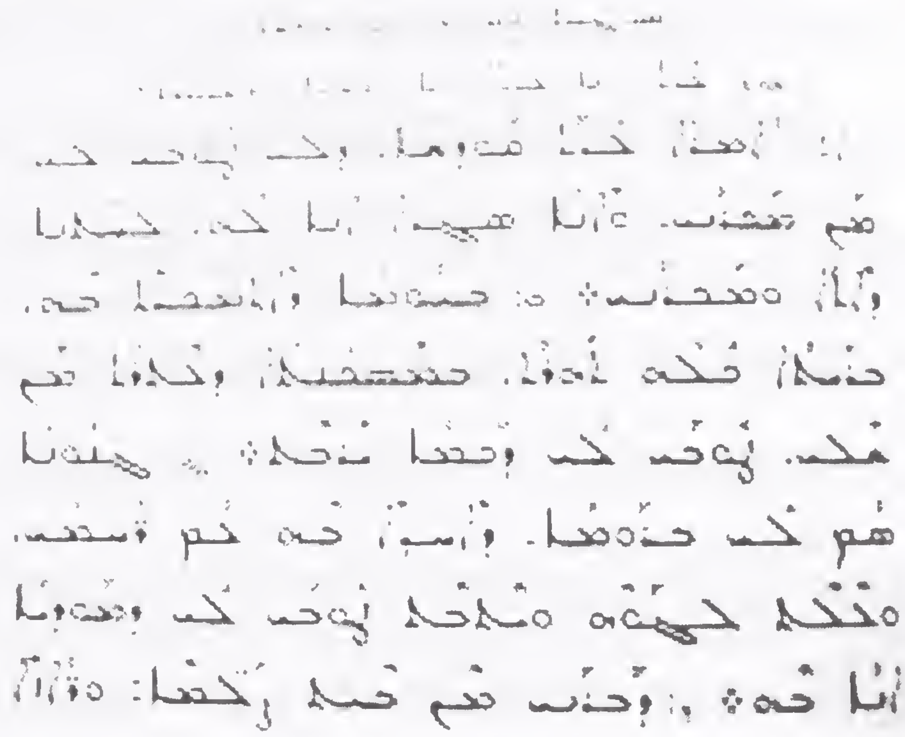
rekne'. For example, the '*eqbo's* of the *Lilyo'* prayer of Tuesday (*Honaw Yarho"*) can be chanted according to *rekne'*. The '*eqbos* are included as *sebeltos* in the *Ktobo' d beth gazo'*.

Shuhlopho'

The word, *shuhlopho*, means 'change, alteration, or variation'. As already discussed, the *bo'utho's* of Mor Ephrem, Jacob and Balai are sung according to octoechos. However, in order to avoid monotony, each rekno' has a particular change of tune that can occur during the regular octoechos chanting of the *bo'uto*. The *shuhlopho'* of Mor Jacob is specifically mentioned in the Ktobo' d-Beth Gazo'.

Sugito'

The *sugito'* is a spiritual song which is specially composed and often narrates and expands upon a Biblical story or theme. It is a canticle or song like cantata in Western music. The root of the word *sugito'* is from *sgo'*, which means to increase or multiply. It is used during important festivals and often as a long contemplative hymn used for meditation. Usually it is presented in a dramatic manner and utilizes a number of poetical expressions and techniques such as metaphors, allegories,



'Sugito" from the *Office of Matrimony* from the Book of Sacraments. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2003. p. 77.

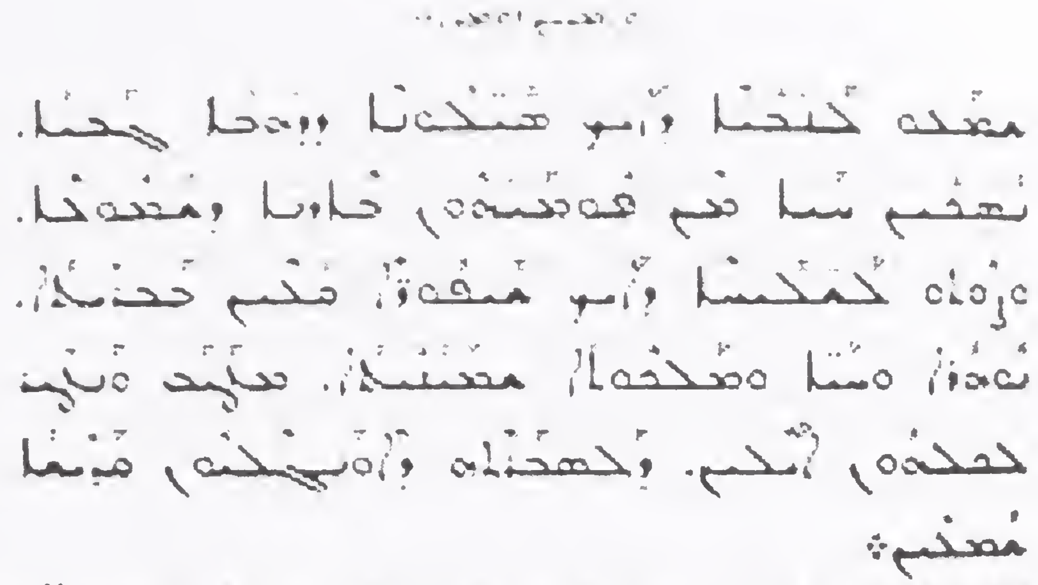
allusions, similes, and so on. The *sugito'* has roots in Hebrew poetry, of which the 'Song of Songs' is a prime example. The 'Song of Songs' is also an example of a hymn expressing spiritual or divine love. The *sugito'* often contains and expresses this intimate divine love in its verses as well. Divine love is as ancient as the Hebrew scriptures and as widespread as India, which itself received the Hindu devotional work, "Gita Govinda" by Jayadeva in the 12th century or the love poems of Kabir Das, the Muslim mystic and poet in the 14th century.

The *sugito'* of the Great Friday worship is a prime example of the dramatic presentation of this style. The inspiration is taken from the Bible (*Luke 23: 42, 43)*. The composer visualizes the dialogue between the two

thieves who were crucified on either side of Christ. At last, the 'righteous thief' pleads to Jesus that He 'acknowledge him at His second coming' and Jesus replies that, 'Today you will be in Paradise with me.' It brings our thoughts and hearts to the passion of Jesus and clarifies what the real content of Christian faith. The *sugito'* is a combination of many stanzas together and calls a devotee to remain before God in prayer and devotion for a long time of meditation. The *sugito'* plays a major role in making the worship more meaningful and attractive. The *sugito'* is especially common during the Night Vigil *(Lilyo')* services of festal days and many are found in the *penqito*. Sugito' does not possess a specific structure. Its forms vary like hepta syllabic, penta syllabic, do decca syllabic, and sometime it may appear in the form of different qolos and 'eqbos.

Zumoro

The word is derived from the root '*zmar*' that means 'he sang'. Literally it means 'song, chorus, chant, psalmody, or canticles'. In Syriac hymnody it also means a special song that is sung before the Bible reading viz. the Epistles and Evangelion. In every act of liturgical worship of the Syrian

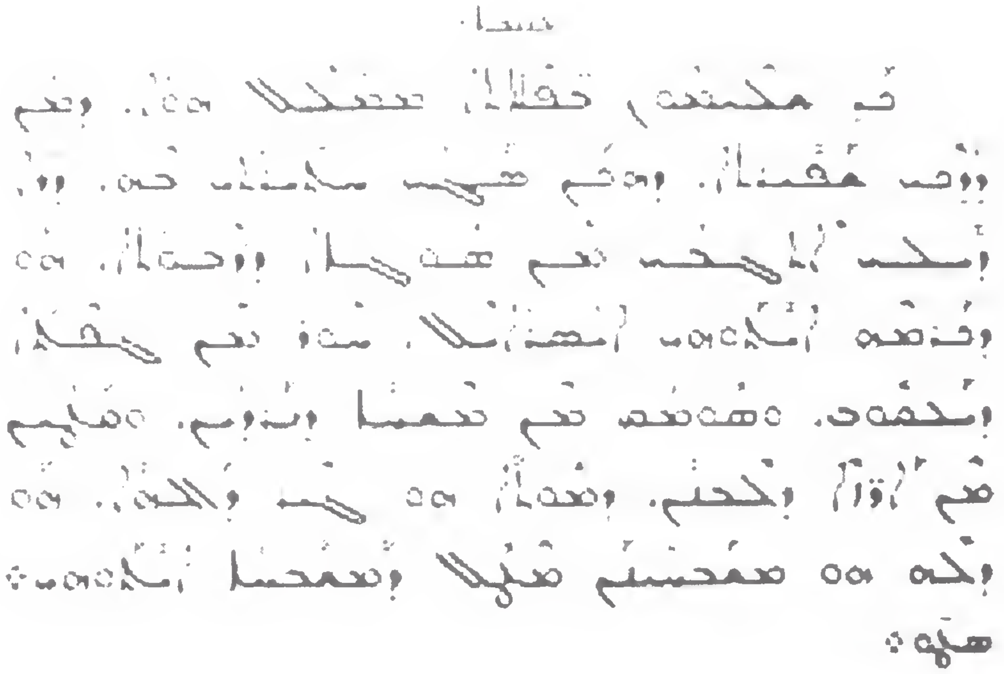


Zumoro'' from the ***Service of Pentecost*** from **Book of Festivals of the Cycle of the Year**. **Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2006. p. 539.**

The *zumoro'* is taken from the psalms or composed verses like songs of David e.g. zumoro' in the 'washing of feet', on the Maundy Thursday service. Most commonly this is a monophonic single strophe melody (chanted in the unitonal implying that octoechos cannot be applied). The purpose of *zumoro'* is to prepare the minds of the people to hear the Biblical text in relation with the message of the worship. The word is also used to denote an indication to sing a hymn.

Kyonoyo'

The hymns in the *Ktobo' d-Beth Gazo'* are divided into two. The first division is *gushmonoyo'*, which means there are hymns that have eight *rekne'*. and the other that do not have the *8 rekno'* system here named as

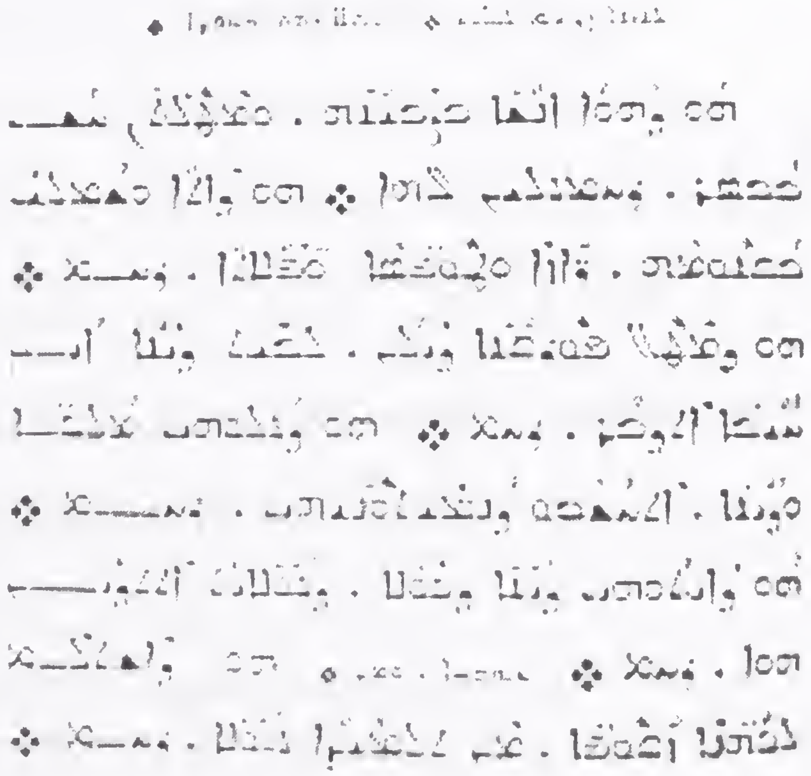


'Monomelodic Hymn' from the *Office of Matrimony* from the <u>Book of Sacraments</u>. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2003. p. 61.

Kyonoyo'or mono melodic hymns. Monomelodic hymns are the plain chants that have a single melodic structure, i.e. the *rekno'* system is not applicable and is a plain chant in its form. Usually, '*Enyono'*, *Gnizo'* (*Gnize'* are eight in number but not included in the octoechos), and *Qatismo'* (There are eight different types of *Qatismo'*, which also do not come under the category of *rekno'* system) One hundred and seventy two '*enyone'* , Qatusme and Thakshpoto' can be found under the category of monomelodic hymns. All melodies are not identical, but they have a unique form. Each and every monomelodic hymn appears in the canonical prayers and can also be found in the 'Ktobo d penqito'.

'Enyono'

The word is derived from the Syriac word 'Ano' *(3rd per. Sing)*. It means *'answer, response, chanting, or shout'*. 'Enoyo' can mean singer as well and it also has the connotation of 'anthem, or response'. But this meaning is not sufficient to describe the full depth of the meaning of *'Enyono.* It also includes *'responsorial'*, or a responsive chant that follows a hymn. Sometimes in the beginning of a stanza, the word *'Unito'* can be found. *'Onito'* is a refrain and is considered as an introduction to an E'nyono'. In some cases it may come as a refrain that is chanted in between the stanzas. 'Ano' also has another meaning viz. 'to hearken' or 'to hear'.

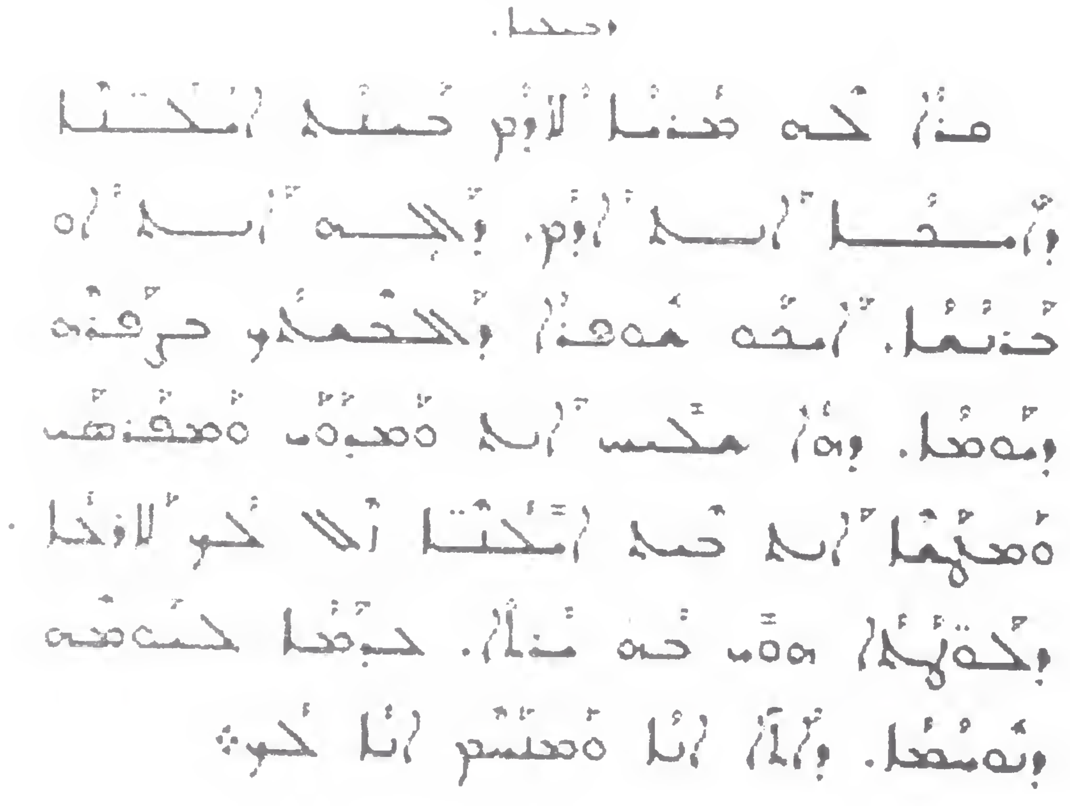


'enyono" from the Evening Office of the Friday of the Crucifixion from Book of Prayer of the Passion of the Savior. Mar Julius Press: Pampakuda, Kerala, India, 1958. p 216.

Some 'enyone' are prayers rather than a responsorial hymnody. 'Enyono' is considered as kyonoyo' and not under the categorization of gushmonoyo'. More than 172 'enyone' can be found in the Ktobo' d-Beth Gazo'.

Gnizo'

The word is derived from the root '*gnaz*' or meaning'. In many texts the word Gnizo' is used in relation to God. Gnizo' in West Syrian hymnody



The fourth 'gnizo'' from Book of the Treasury of Church Music. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 1998. p.139

means '*mystic hymns*'. In the Indian tradition, mystic hymns play an important role for spiritual enlightenment[1]. The monastic tradition used mystical hymns for the spiritual enlightenment of monks during the middle ages. Monks have composed many hymns for use during prayer. These can also be sung before the reading of the Evangelion as a meditative hymn.

Haw d malake'

Haw d malake is the praise of the angels. It is God centered worship. The same rekno' of worship is arranged by the Orthodox Fathers for

ܥܢܝܢ: ܗܘ ܕܡܠܐܟܐ ܡܫܒܚܝܢ ܠܗ܆
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ܥܢܝܢ: ܗܘ ܕܟܪܘܒܐ ܡܒܪܟܝܢ ܠܗ܆
ܥܢܝܢ: ܩܕܝܫ ܚܝܠܬܢܐ܆
ܥܢܝܢ: ܗܘ ܕܣܪܦܐ ܡܩܕܫܝܢ ܠܗ܆
ܥܢܝܢ: ܩܕܝܫ ܠܐ ܡܝܘܬܐ܆
ܥܢܝܢ: ܫܠܝܚܐ ܒܥܠܡܐ ܡܟܪܙܝܢ ܩܝܡܬܗ܆
ܥܢܝܢ: ܘܩܕܝܫ ܡܫܝܚܐ ܐܘܢܓܠܝܘܢ܆

Haw d'malake' from the *Service of the Resurrection of our Lord* from the Book of Festivals of the Cycle of the Year. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2006. p. 489.

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1 The famous South Indian Mystic Hymn is Tirumantiram of Thiruvalluvar.which has been codified as the 10th century in the 12 Tirumurais of the Saiva Canon. The works of Mystics are not really meant for the people, but for the praising of God. In every religion we can see the works of mystics. In the South Indian tradition 'Tirumandiram of Tirumular, remains as a famous mystic work.

use in the important festivals relating to the life of Jesus (Maranaya). This is not a hymn, but a chant that is Christ centered. The main festivals are characterized by a procession around the Church in which the main celebrant carries a Cross. The procession ends with the veneration of the Cross by lifting the cross facing East, West, North and South and chanting this chant in each direction. During this time the main celebrant lifts the Cross and sings '*Haw d' Malake m'shamshin leh'* (Let us praise the Lord whom the Angels served*)*. The Congregation responds with Trisagion i.e. Holy art Thou O God, Holy art Thou almighty, Holy art Thou immortal, Crucified for us, have mercy on us' in response to the priest's words. This chant is sung according to the *Rekno'* 1. The angelic praise is set up in the three directions viz. East, West and North. When facing the Southern direction the celebrant chants *Moran ethraham e'lain* (Lord, have mercy upon us.)

Hulolo

ܗܘܠܠܐ [illegible] ܀

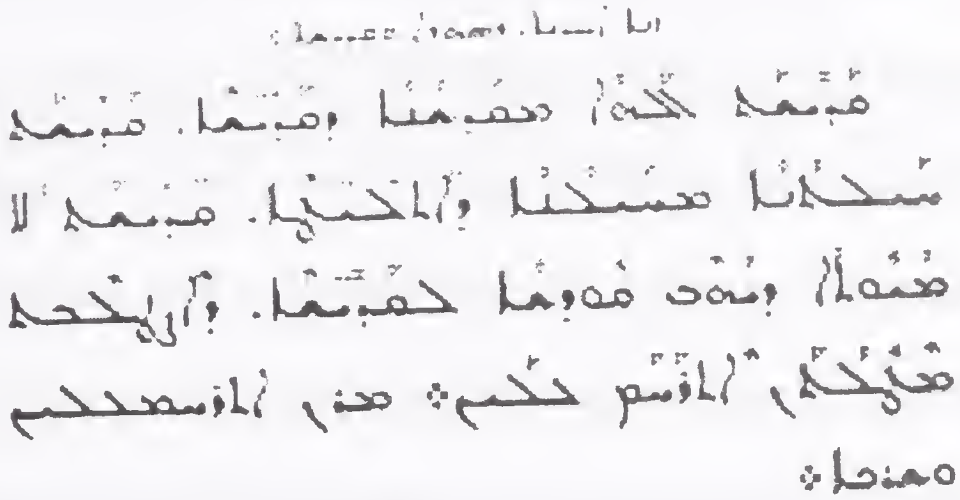
[illegible]

[illegible] ܀

'Hulolo' from the *Office of Baptism* from the Book of Sacraments. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2003. p. 13.

This is the special chant that is sung before the Gospel reading. It is comprised of a *petgomo'*, which is preceded and followed by a 'Halleluiah'. The *hulolo'* is chanted anytime the gospel is read.

Qadish A'th A'loho'



'Qadishath Aloho" in rekno' 8 from
Book of the Treasury of Church Music. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 1998, p. 14.

Qadish A'th A'loho (*Holy art Thou O God. Holy art Thou Almighty. Holy art Thou immortal. Crucified for us, have mercy on us)* is sung by almost all episcopal churches. In the Western tradition, it is known as the 'Trisagion'. The West Syrian Liturgy always begins with a *qaumo* (a prayer prayed while standing). The *qaumo'* begins with Trisagion and ends in Lords Prayer. Every liturgical service and worship begins with a *qaumo* and concludes with a *qaumo'* followed by the recitation of the Nicene Creed. In the Syrian Christian worshipping community, the

qaumo' is recited more than fourteen times a day according to the liturgical rule of the Church.

The Holy Qurbana in the West Syrian tradition also begins with Trisagion. Qadish A'th A'loho is sung in octoechos. This is used only on Sundays, Feasts of our Lord, and other special feast days. There are two variants of the Trisagion in the Ktobo d beth gazo' viz. 'Qadish a'th a'loho' d ramsho' (*Evening)* and '*Qadish A'th A'loho' d sapro*' (*Morning*) Both have different music, and the only difference is that the melody in the ramsho' (evening) is sung without a Halleluiah at the end of the first line. And the sapro' (Morning) melody is sung with Halleluiah at the end of the first line.

Madrosho'

The term *madrosho'* is derived from the Syriac word '*drash*', which means 'to practice, to instruct, to train, or to teach'. The hymns categorized as madrosho' are meant for spiritual advice or teaching. The term is related to the Arabic word '*madrasa*'. This is the most prominent form among Syriac poetry. It includes the teachings of the theology and spiritual exhortations of the Fathers. Those who want to learn the real spirit of the Fathers should study the *madroshe*. Different styles can be

ܩܕܝܫܬ ܐܠܗܐ ܕܨܦܪܐ

[illegible]

[illegible]

[illegible]

[illegible]

Tupso of *'Qadishath Aloho'* in rekno' 1 from
Book of the Treasury of Church Music. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 1998. p. 14

found under this. For example, many hymns of the Passion Week services include *madroshe*. These provide instruction and expound the meaning of the Passion of Christ. Each Sacrament also includes madroshe, which teach the importance and theology of each respective sacrament.

It does not have a definite meter or a specific music However, it is written within the principle of Syriac hymnody When monasticism[1] became prominent in the Middle East during the middle centuries, the *madrosho'* became an important part of monastic worship, mostly due to the length of the *madroshe'* which could be chanted meditatively for extended

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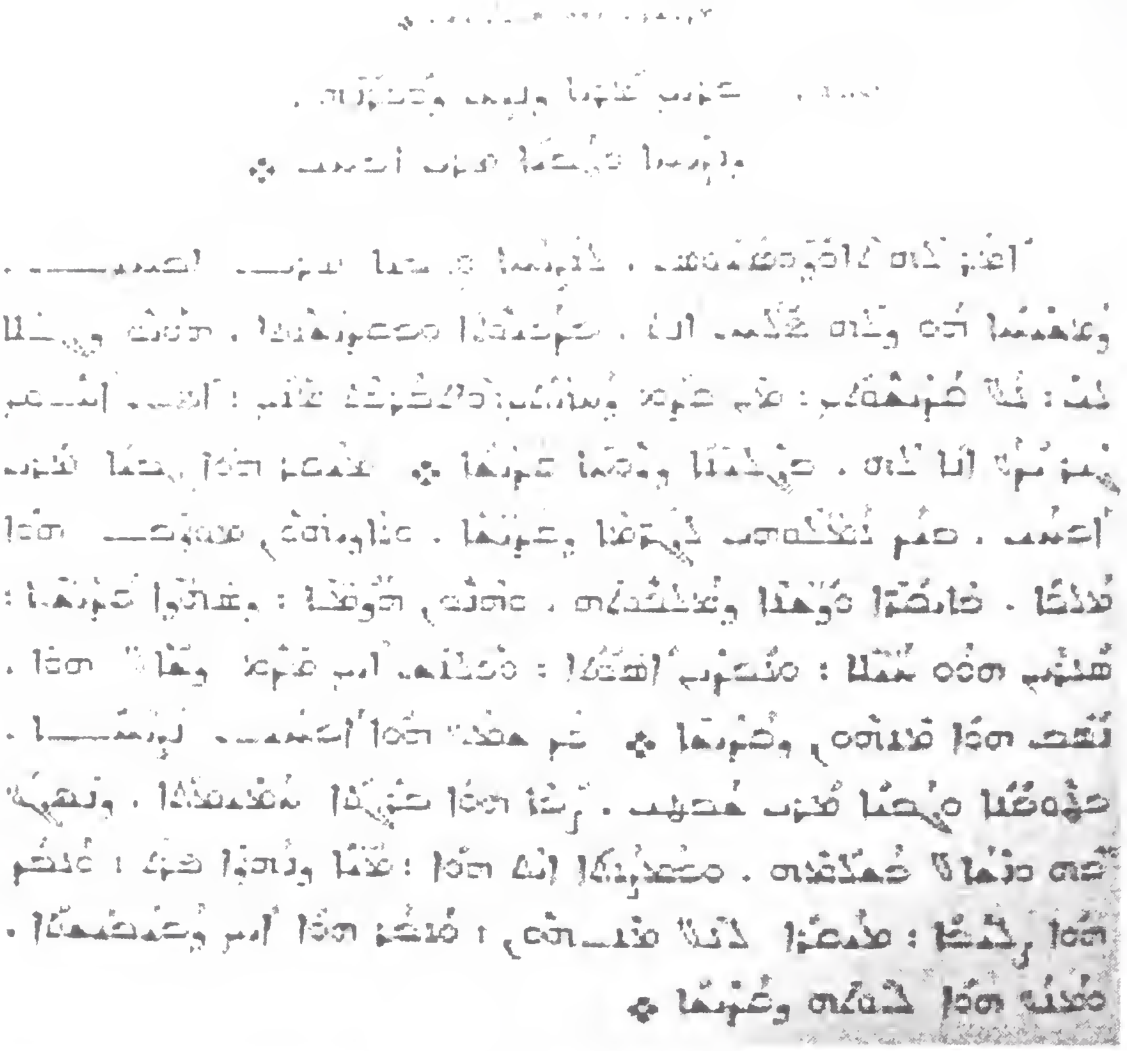
1 Monasteries were considered the cradle of Orthodox liturgy and worship. Monks were those who left the world behind and dedicated their lives in complete dedication before God. Meditation and prayer were the two spiritual foods that they received every day. Thus, they could completely worship the Lord at all times and all days. Their enjoyment in life was to be before the Lord and always sing praises to Him. The West Syrian liturgy is heavily influenced by the prayers, worship life, meditations, and discipline of the monks.



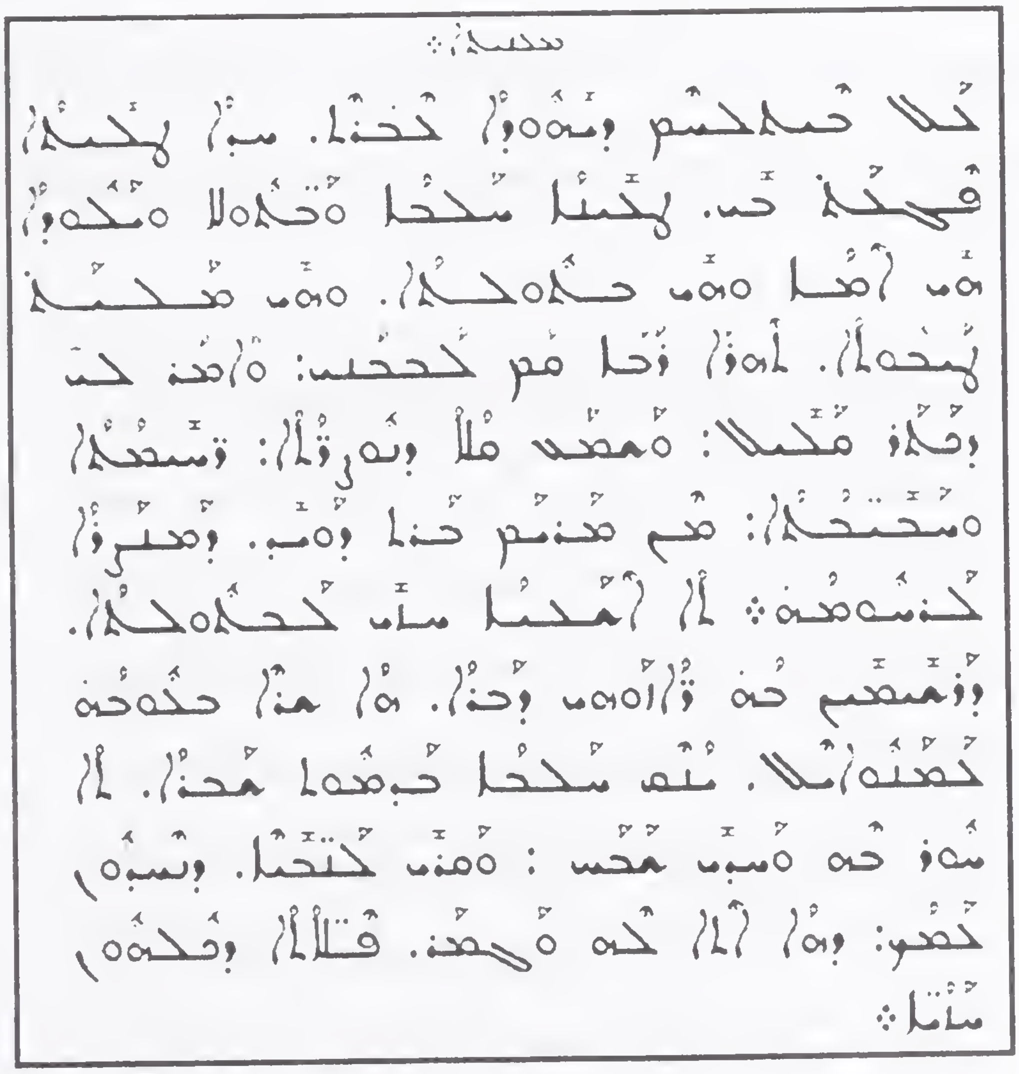
'Madrosho' of Qum Paulose" from the *Commemoration of the Martyr Mor Kuriakose* in the Volume [Penkibo] of the Cycle of the Year: Volume 3 - From Resurection until Koodosh Etho. Mar Julius Press: Pampakuda, Kerala, India, 1963. p. 237

periods of time. Monks were supposed to come before God with complete dedication of mind, soul and body. St. Ephrem composed many *madroshe* that were sung with the help of a '*Bath Qyomo*' (nunchoir). St.Ephrem conveyed his teachings mainly through the madrosho'. It was the main weapon against major heresies. It does not have a specific meter or structure but its content is important. For example, in the liturgical book of "*Hasho*", there are many *madroshe* with different meter and style. The categorization of a hymn as *madroshe*

is based on its content. Often, the hymn itself is a form of one of the qole'. Some of the more popular hymn forms categorized as *madroshe* are *Tubaik l'tho*, *Qum Paulose,* and *Mshiho nathreh l- 'ithok.*

Ma'nito'

Like the *'Enyono'* the root of *ma'nitho'* is A'no'. *Ma'nyono'* means singer or a cantor, while *ma'nyonuto'* means *'singing* or *choral*

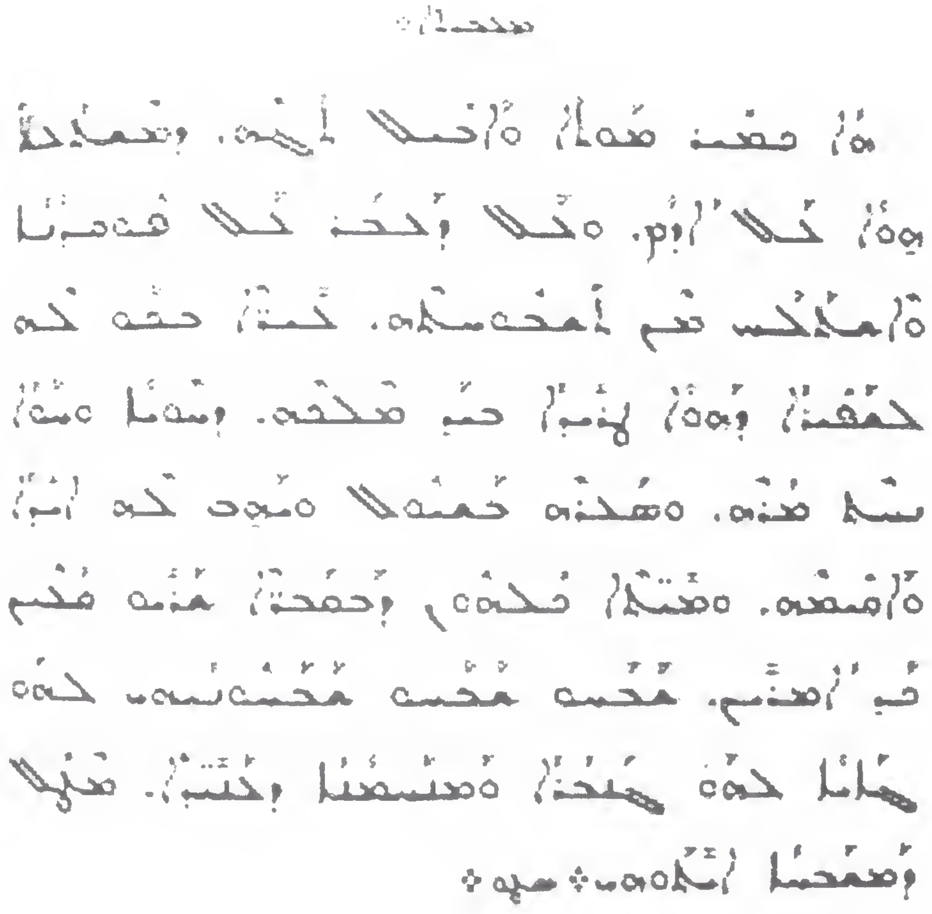


'Manito' from the *Service of the Birth of our Lord* from Book of Festivals of the Cycle of the Year. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2006. pp 95, 97.

dance'. It also represents an antiphon or a chant. This can also be an anthem without a refrain or response. The content of the *ma'nitho'* is prayer or petition. Most often there is only one single stanza for the ma'nitho'. Rarely does more than one stanza occur.

Ma'bartho'/Ma'brono'

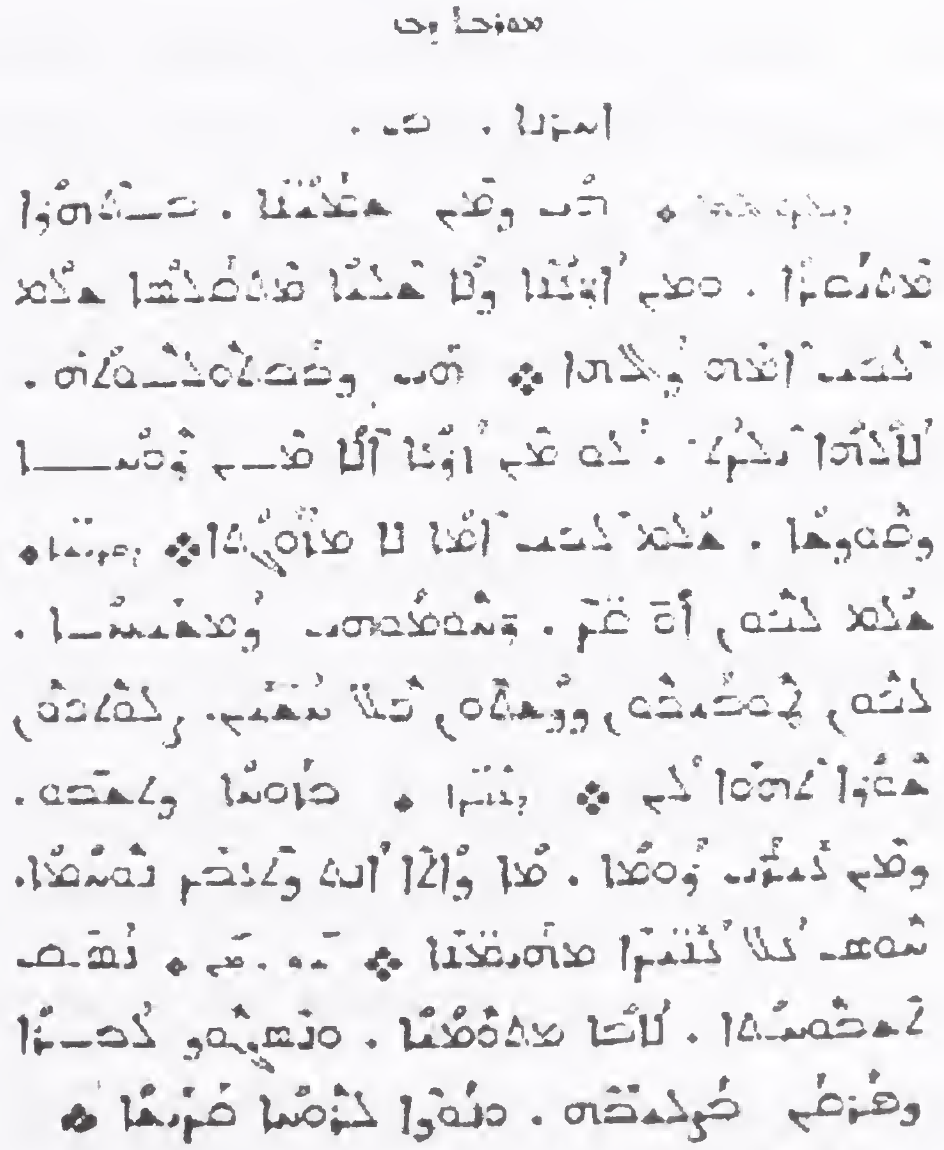
This term is derived from the root, *'Abar'* '. In the Syriac hymns it is meant as a special song for funeral. *'Ma'brono' d-'anide*' which means *a hymn of those who are passing away (death)*. This is a hymn of lamentation or a hymn like an ***elegy***. These are not prayers but are



'Ma'burtho' from the Third Office of the
Funeral of Clergy from the Book of Service of Funeral for Clergy.
Malankara Orthodox Church Publications: Kottayam, Kerala, India p. 79.

hymns of narration identified by their content which gives a message about death and life after death. Usually these are the combination of many similar lines within a single strophe in structure. In the liturgical texts of *U'phoyo' d kohne' Kohnaitho* in the Malankara Churches or funeral service for departed clergy and *U'phoyo' d-'anide'* or funeral for the laity, many *ma'brono's* and *ma'barto'* can be found. This is a unitonal music (single tone) which is meant as a *'passing song'*

Ma'urbo'



'Mavurbo' from the <u>Book of Common Prayer</u>. St. Ephrem Ecumenical Research Institute: Kottayam, Kerala, India, 2006. p. 988

In Syriac, '*ireb*' is the cognate root to '*Raab* or '*R'bo*' meaning "to become great, to increase, to be exalted, to magnify, or to give high honor". In Syriac music it means 'to praise'. It is equivalent to the Magnificat in the western Latin liturgical tradition. The Magnificat in the Western tradition is St. Mary's song of praise found in Luke 1:46-55 ('*My heart praises the Lord*'). According to the West Syrian tradition, the Magnificat is also very important in daily worship and it differs from other hymns in its rekno' of composition. The Song of St Mary is chanted responsively during the 4th Watch of *Lilyo'* and is followed by the *mavurbo'*, which is comprised of stanzas dedicated to the fundamental members of the corporate Church. Thus, the first stanza is in commemoration of St. Mary, the second the Saints, the third, the departed, and the fourth a praise of the Holy Trinity. This is generally the organization of the qole' of the *Shimto'* as well. It is arranged in eight rekne' and each rekno' contains three hymns in the Syriac (of these only one hymn of each rekno' has been translated into Malayalam). The *m'uvrbo'* is selected according to the rekno' of the day. If the rekno' for the day is one, then one of the three *mavrbe'* belonging to rekno' one is used. Thus, the next day rekno' five would be used so one of the three *ma'urbe'* from rekno' five would be used. Thus, the *mavrbe'* are rotated just as the rekne' are alternated throughout the week.

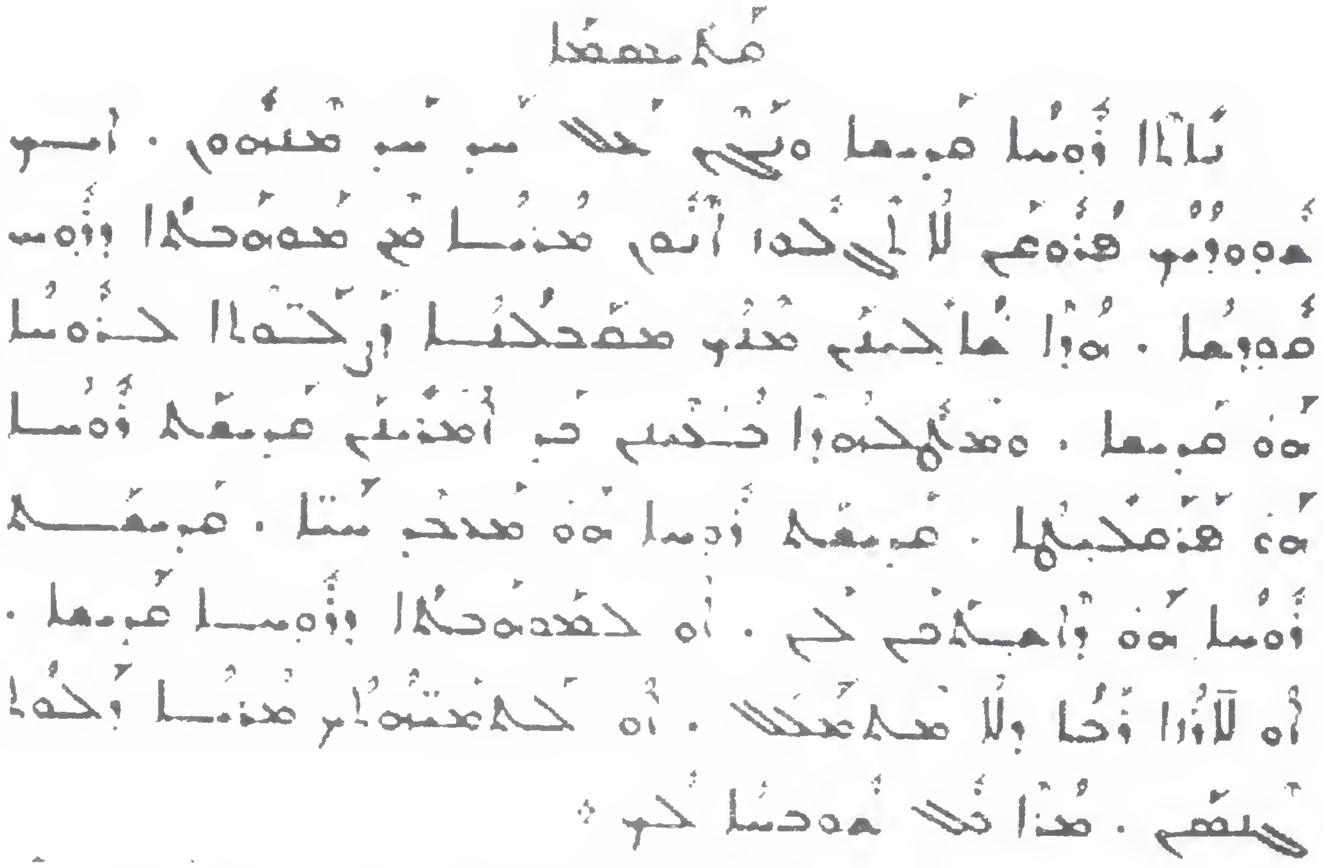
M'emro'

The term is derived from the root *e'mar'* (*3rd per. sing*) meaning 'he spoke' or preached or commanded.' *M'emro'* in the Syriac hymnody means 'preaching, homily or discourse'. Like *madrosho'*, m'emro' also has a prominent place in the Syriac hymnody. *M'emre'* were used for propagation of the True Faith. St. Ephrem is known as the pioneer of *me'mro'*. The *m'emro'* has no specific metrical style, however, the specific me'mre' composed by Mor Ephrem, or Mor Jacob, or Mor B'alai follow their own respective metrical-syllabic structure. A me'mro' contains a group of stanzas together conveying profound orthodox theology and faith. Even though it means preaching, it is not in the typical style of prose, but usually in the metrical style or syllabic structure. For example, St. Ephrem's *m'emre'* are in a hepta-syllabic structure

Qathismo'

Qathismo' is derived from the root '*Qath*' (Sing.) and its plural form is '*Qathismati'* and '*Qathismatos'*. The term is very common to the churches of the Byzantine tradition. They use it regularly in their canonical prayers. In the Byzantine Monasteries, the 150 Psalms were divided into twenty sections. These divisions were called *qathismata'*. The word

qathisma' bears different meanings. The first meaning is 'sit or seat". During the liturgical office while the Deacon reads the Psalms, the congregation will sit, hear and meditate on what was being read. So this is the time for sitting and meditating. The divisions



'Qathisma' from the *Ordination of Deacon*" from the <u>Book of the Ordination of Clergy</u>. 1912. p. 83.

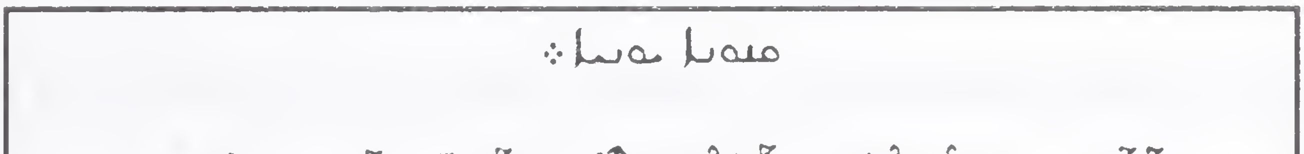
of Psalms or qathismata have three sub-divisions and each sub-division concludes in a glorification of the Holy Trinity.

At this time the congregation stands. In the Slavonic tradition, the qathimata were followed by a "Tropar" (Hymn).

The second meaning is 'Seat',. It indicates the "**seat'** of the choir or "***kliros***" (choir stalls) in the Church, in two or more rows. So in the

Byzantine concept there are three meanings for the word *qathisma*: 1) the method of singing the Psalms 2) the hymn, chant like Psalms and 3) the seat of the choir in the churches. In the Syriac tradition it may be used as a hymn that is chanted while sitting (*East Syr*iac = Mauthba). Usually it has a mood of sorrow or repentance. There are mainly eight model strophes that can be found in the *Ktobo' d-Beth Gazo'*. It does not have a specific meter like the Psalms, but is identified by the *rekno'* of singing and its content, not by its metrical structure. It is included in the *unitonal* category viz. the hymns that do not have the octoechos.

Qonuno' Yaunoyo'



'Qanono Yauno' ***Service of Pentecost*** **from** **<u>Book of Festivals of the Cycle of the Year</u>. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2006. p. 517.**

This is considered as a special hymnody in Syriac music. It is unique in content and its stylistic structure which distinguishes it from the other hymns. It is not really a hymn, but more of a chant. Usually liturgical chants do not have a specific metrical structure like hymns or songs. The *qonuno' yaunoyo'* is more of a chant with a group of stanzas combined together. Sometimes Biblical verses *(Petgomo', sometimes in prose*) can be found that indicate the message of a particular chant, which enhances the understanding of what that specific liturgy is about. *"Qonuno"* has many meanings in Syriac such as "a measuring-rod, a paragraph of scripture, rule or law (rule of human life, Church), a specific liturgical chant, an expansion of the endings of certain prayers". It is likely a loan word from the Greek word, "canon". The word "yauno" bears two meanings in Syriac: 1) dove and 2) a Greek citizen. Here, *yaunoyo'* most likely means 'Greek'. So *qonuno'* yaunoyo' means '*Greek canon'*. Why was a Greek canon adopted to the Syriac Liturgy by the Fathers? It may have been because of the importance of the canon in the Byzantine liturgy as well as the free and open relationship between the churches in the middle centuries in which a great deal of prayers, hymns, and ideas were exchanged by the two. Even today, chanting of the canon is an indispensable dimension of the Byzantine-rite churches such as Greek, Russian, Rumanian, Bulgarian, and Georgian Orthodox Churches. These

canons were not likely to have been introduced in the Syriac the tradition until the Middle Ages. Monasticism adopted the method of chanting the canon that was already widespread within the Byzantine Church.

Qoruzuto'

"Qoruzuto" means proclamation. For example, the Gospels of St. Mathew and St. John are considered as 'proclamations' according to the West Syriac Liturgy. In West Syriac hymnology, *qoruzutho'* is a special chant performed by the deacon, as an announcement in order toalert the congregation aware about the importance of the indwelling of the Holy Spirit. It is very common in the ordination services, before the invocation of the Holy Spirit (*Qroito' d-ruho'*), the deacon appeals to the congregation to pray for the indwelling of the Holy Spirit. This is usually sung as opposed to spoken.

Stiqiro' (Stiqun)

"*Stiqiro*" is the verse of a hymn which is derived from the Greek word, "*Sticheron*", which is related to "*stuchos*". It refers to a bible verse. The word is common in West Syriac Liturgy and is known as '*stiqun'*.It is translated by the scholars as "*stichera*", an integral part of the Byzantine liturgy. "*Stiqun*" of West Syriac liturgy means the combination of both

stiqun (Bible verse) and *sticheron* (hymn). This is a special hymn with a Bible verse followed by a hymn. The Bible verse used is usually a verse of a Psalm. The Syrian "*Enyono*" is similar to the Byzantine *stichera*. Aelred Cody O.S.B. says "*Enyono'*, thus corresponds more accurately to the series of Byzantine *stichera* in their use"[1].

The Byzantine *stichera* possesses a distinct similarity with the Syrian *E'nyono'*. '*Enyone'*, for use with Psalms also appear early with those on the Resurrection and those of the "General" categories grouped according to all eight modes… This was the case already in the tenth century"[2]. It may also have been developed by the Melkites into Syriac from the Byzantine octoechos. But the Melkite octoechoi, " which are in Greek, are preceded primarily by generic sections, keeping *stichera* and *qatismata* in one section and Canons in another..." [3] *Stichera* is used in the Liturgy of Church Consecration and from the Episcopal Consecration.

Thakshepto'

Thakshepto is a special hymn in the Syriac hymnody. The word has come from the root '*k'shap*' meaning to 'speak softly or to whisper'.

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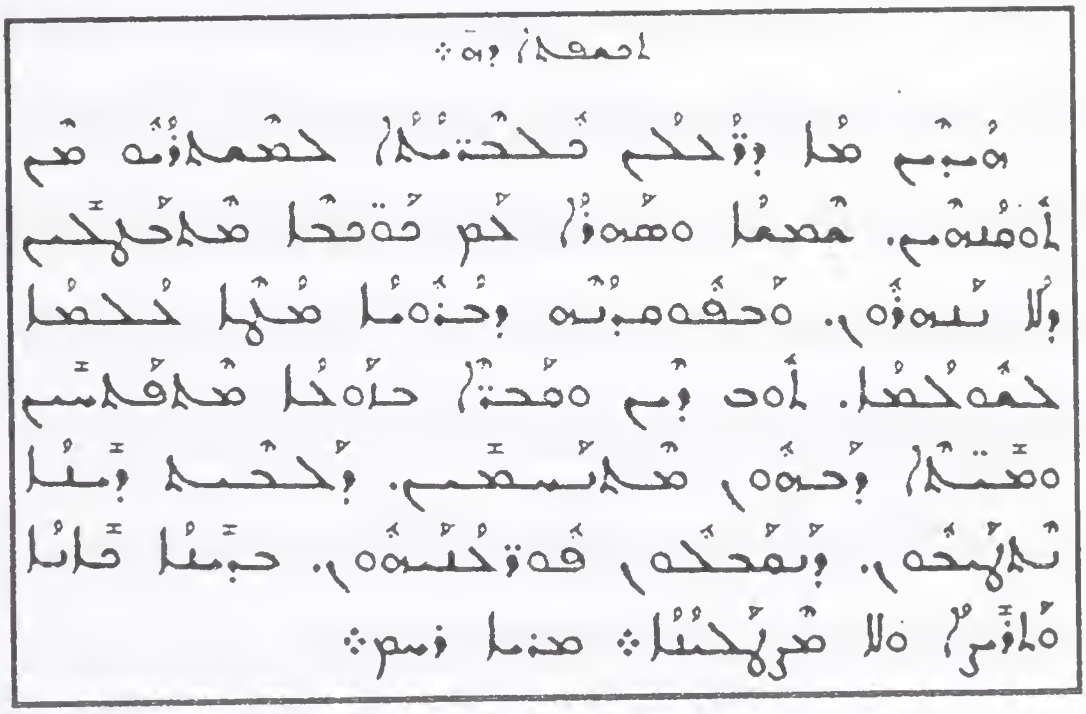
1 Cody, 98.

2 Ibid, 98.

3 Ibid, 99

'*Etkashap*' means 'to pray in a low voice' or 'to make supplication, intercession'. The derivative form is *thakshepto'*. This is a special composition full of prayer and devotion. It was originally used by monks to sing in a solemn, soft (solace) and low (piano) voice for contemplation and meditation. *Thakshepto'* had an important place in monastic worship during the medieval centuries to sing in a meditative, solemn and soft way. In the *Penqito*[1] many *takshepthos* can be found. *Thaksheptos* are also frequently found in the funeral services of the laity and clergy. They are arranged according to *rekne'* in the *Ktobo d Beth Gazo'*.



'Taksheptho' from the *First Office of the Funeral for Males* from the Book of Funeral Services. Malankara Orthodox Church Publications: Kottayam, Kerala, India, 2006. p. 17.

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1 *Penqito - At present, the Penqito is not familiar to the laity. Because the form of Penqito includes long prayers and hymns which are not easy to sing by the common people. Many of these hymns have also not been translated into the Malayalam vernacular.*

Hymns for Lent

The Syrian Orthodox Church observes five main Lenten periods: 1)*Yaldo'* or Nativity Lent for 25 days; 2) *Nineveh Lent* for 3 days; 3) *Great Lent* for 50 days including Passion Week; 4) Apostles Lent for 13 days; and 5) *Shunoyo'* Lent commemorating the Dormition of St. Mary for 15 days. The rekno' of hymns and system of worship for the Nineveh and Great Lents are arranged in a different method. The Nineveh Lent highlights the prophet Yaunon (Jonah) who preached to the people of Nineveh to repent from their sinful ways. The theme of the Nineveh Lent is "repentance". This lent is intended to prepare the faithful for the beginning of the Great Lent, which always follows two weeks after the Nineveh Lent is completed. Both Lents have the same pattern of worship. The Great Lent is observed for fifty days, of which forty days are set apart to commemorate the forty days of fasting of Jesus in the wilderness, and the rest of the days are set apart for commemorating the passion, death and resurrection of Jesus. The hymns and prayers are focused on repentance. Octoechos are applicable only during *Lilyo'*. Other times, *gushmo'* or *resh qolo'* are utilized. These songs are taken from various liturgical texts that have the rekno' of repentance. The arrangement of the canonical prayers during Lent undergoes a slight change, for example, the evening prayer (*Ramsho'* and *Sutoro'*) during Lent. There are some

additional hymns and chants added in order to highlight the importance of Lent. The color of the music is set apart for edification of the soul or it leads to bring the soul into repentance. The Bo'utho's of Mor Ephrem, Jacob and Balai have a special rekno' for the Lenten periods that are not found in the Ktobo d beth gazo'. The '*Moryo rahem a'lain u a'darian'*, which follow after the *qolo* also possess a special tune of repentance that help transition to the special rekno' of the *Bo'uto's* during lent.

HASHONOYO'

The 40th day from the beginning of the Great Lent is a Friday. The next day is dedicated to St. Lazarus, the brother of Martha and Maria. The next Sunday is Palm Sunday. From Sunday evening onwards the liturgical services of the Passion Week begin. The *rekno'* of worship and the color of hymns are different from the other days. Even though the hymns in the daily prayers have color of passion, most of the songs can be identified in the major tone in Western music. Most of the songs are monotonic according to the book of *Beth gazo'*. Octoechos is not applicable during Passion Week. Instead of the *resh qolo*, some special songs with suitable tunes are arranged for the Passion Week. Polyphony and instrumental music are especially not appropriate for accompaniment during this week. The main hymns for Passion Week include *madroshe'*,

sugito', '*Enyono'*, and *m'anito*. Also, various '*eqbo's* and *qole'* are used with different tunes that come under the titles as follows:

Abo' ktab wo

Ammo' w amme'

B'haw nuhro' gayo'

B hono' yaumo'

Bothe d hasho'

Bro' dashro' m 'arbo or *Btulto' yeldat dumoro* or *Qyomto' dan hath babrito'*

E'mo' d-kito'

Haw dahvo' bukro'

Haw d-uhdono'

Ho' Hathno' matee

Ho ktil u b-mezren

Honaw yarho'

Qolo' d shubho'

Qum paulos

Lek phayo'

L'hav yeldo gnizo'

Lo the'ul l'dino'

Mo H'nigo' or *Mo' shaphiro'*

M'shiho' damlak nuhomo'

Mshiho' nathreh l-'ithok

Nuhro' dmen nuhro'

Quqoyo'[2]

Shm'a hode kulhun

Slek laslibo'

Sohde p'thah gazaikun

Thubaik 'itho

Tubaik ophrath

Voi lek lsehyun / tagore'

Yaumono'

Yaumono' 'arken

Yorse d karmo'

The canonical prayers are set apart in a different style in structure and form. The common people are trained to pray according to the canonical arrangement. A unique aspect of the Passion Week prayers is the restructured *qaumo'*. A special hymn is used in place of the *Trisagion* on each day of the Holy Week. That hymn is chanted three times followed

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2 *(The original fourth rekno' is believed to be lost, instead the rekno' of hasho' is today taught as the fourth rekno'.)*

by another hymn used for *Hashonoyo'* known as '*Lok Mor Theshbuhto'*. The qaumo concludes with the Lord's Prayer (*A'bun d bashmayo'*). Commemorations and intercessory prayers such as *quqlions* and litanies are not used during this week. The *bo'utos* used during this period all include the refrain *Lord have mercy ion us, Lord be kind and have mercy'*, at which point the whole congregation is supposed to prostrate. The uniqueness of the Passion Week service is the solemnity of the music with deep devotional content. Its color and mood is neither sad nor joyous, but a mixture of all moods that express 'happiness through passion'. The rekno' of singing also differs from the usual singing. Usually it is sung *acapella* (without instruments) as it is considered as a congregational singing, Choir with instruments are not used during the canonical hours. At one time the Passion Week prayers were strictly used by those priests who were well trained in the Syriac language. It was then felt that the singing in Syriac language alienated the common people from worship. So during the last hundred years, priests were trained to translate the readings of the liturgies (*Prumion, Sedro'*, *Psalms and Bible readings*) into Malayalam for the common people. However the hymns were still sung in Syriac. It was only after 1950s by the effort of the late Metropolitan Augen Mar Thimotheos (who later became consecrated as H. H. .Moran Mar Baselius Augen I, Catholicos of the

East), that the Passion Week services were translated into Malayalam and made into hymns with the same metrical structure as the Syriac melody. Later the late Metropolitan H.G.Mathews Mar Athanasios (who later become consecrated as H. H. Moran Mar Baselios Mar Thoma Mathews I), published a 'Good Friday Liturgy book' for the common people. Thus the service became very popular and people were able to enthusiastically participate in the Good Friday service. The Passion Week service book of Moran Mar Baselios Augen I has been re-edited and re-printed over the years with the addition of some prose. The added prose pieces were the translation of some important, yet difficult songs that cannot be sung by an untrained congregation. Some difficult songs were re-tuned to the form of simple melody, so that the congregation would be able to sing without stress or strain. Since 1960, the services of the Nineveh Lent, Great Lent, and Passion Week have fully reached the laity for full their participation. The worship book for Hasho of the Mar Thoma Syrian was translated by Ulasseril Joseph Malpan and Zachariah Malpan (Karthikappallil), and the Syro Malankara Catholic Church by Fr.Mathew Chembothinal.

PART -II

NOTATIONS

Quqlion & 'Eqbo'

Quqlion

1) *Gushmonoyo'* – 8 Rekne
2) *Structure* – No syllabic structure defines this form.
3) *Frequency*: Very frequent as it appears in nearly every liturgical service of the West Syriac Tradition.
4) *Special Notes*: The quqlion provided in the Beth Gazo' includes only the petgomo' and eqbo' for each of the eight rekne. The petgomo' of the quqlion is a verse from the Psalms that has a "Halleluiah" interjected within the verse itself.

'Eqbo'

1) *Gushmonoyo'* – 8 Rekne
2) *Structure* – 4 lines having 7 syllables per line (according to the meter of Mar Ephrem)
3) *Frequency of use*: Very frequent as it appears in nearly every liturgical service of the West Syriac Tradition.

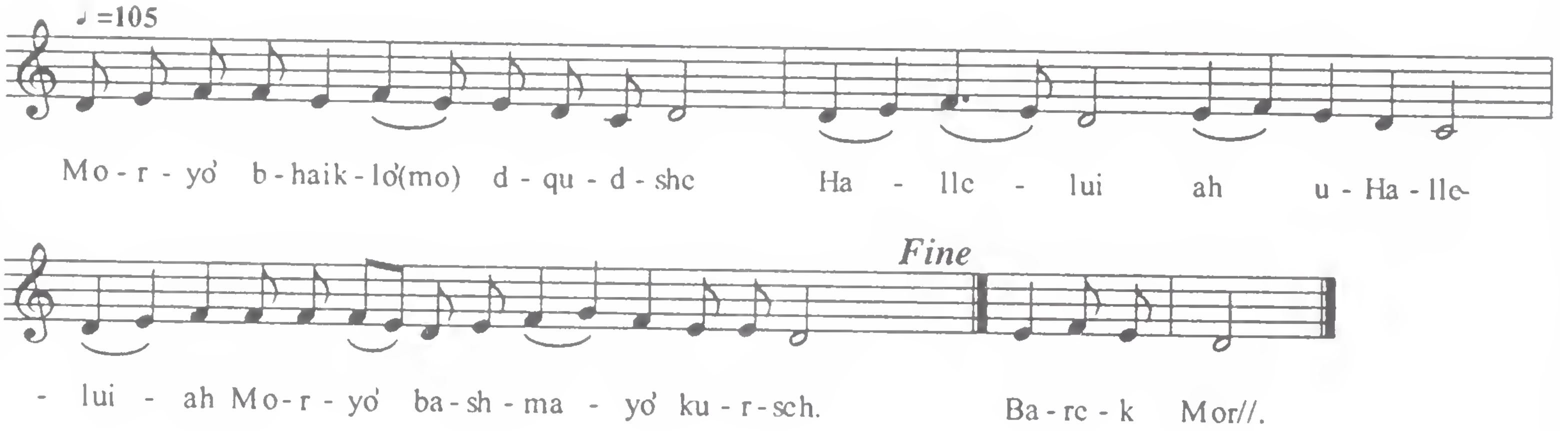
Special Notes: 'Eqbo' is included twice in the Beth Gazo'. First, they are grouped with the petgomo' of the quqlion, and second, they are independently provided in the last portion of the Beth Gazo'.

Quqlion, Eqbo' - Qadmoyo'

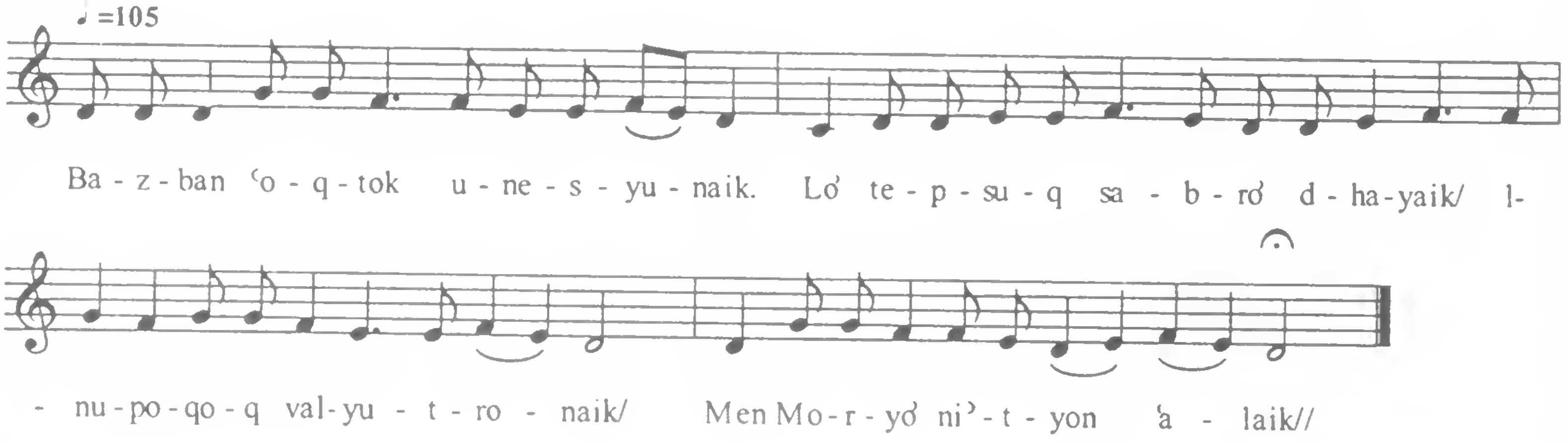
ܩܕܡܝܐ

ܡܪܝܐ ܒܗܝܟܠܐ ܕܩܘܕܫܗ. ܗܠܠܘܝܐ. ܡܪܝܐ ܒܫܡܝܐ
ܟܘܪܣܝܗ܀ ܒܥܕܢܐ܀ ܒܙܒܢ ܥܩܬܟ ܘܢܣܝܘܢܝܟ. ܠܐ
ܬܦܣܘܩ ܣܒܪܐ ܕܚܝܝܟ. ܠܢܘܦܩܟ ܘܠܝܘܬܪܢܝܟ.
ܡܢ ܡܪܝܐ ܢܐܬܝܢ ܥܠܝܟ܀

Quqlion



Eqbo'

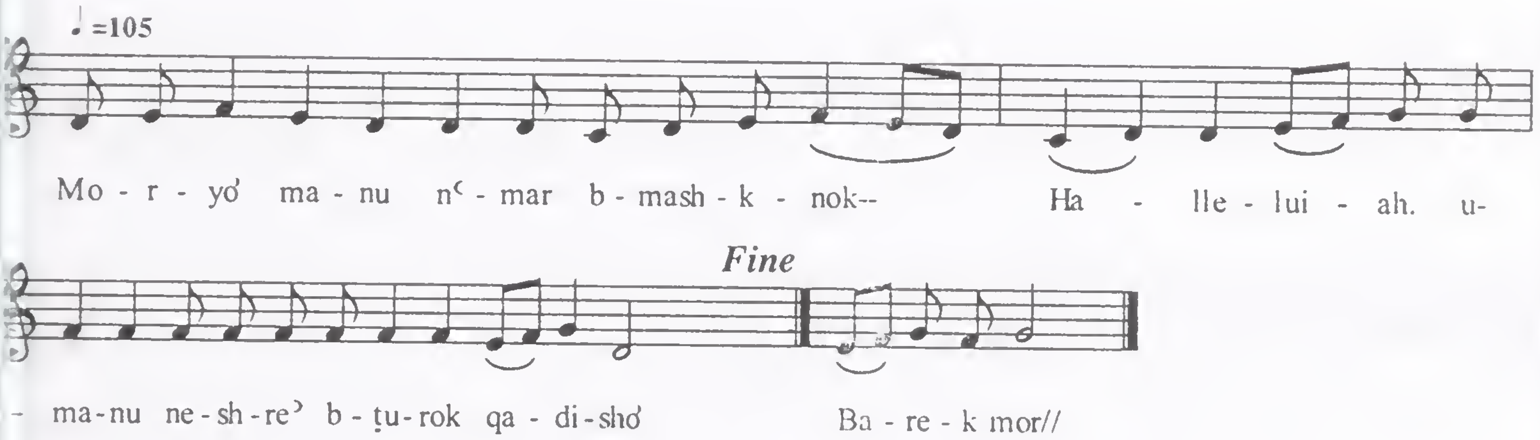


Quqlion, Ekbo- Thrayono

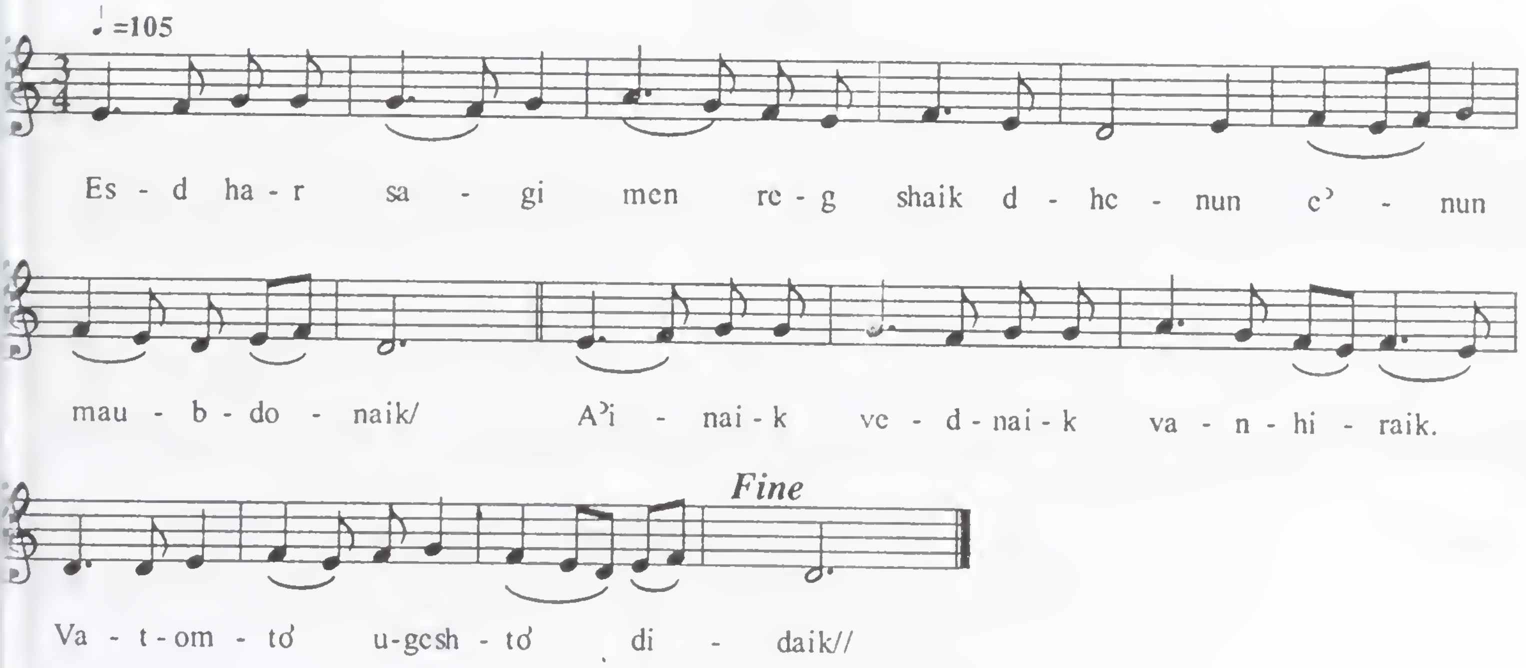
ܐܪܡܠܐ ⁘

ܡܪܝܐ ܡܢܘ ܢܥܡܪ ܒܡܫܟܢܟ. ܗ. ܘܡܢܘ
ܢܫܪܐ ܒܛܘܪܟ ܩܕܝܫܐ ⁘ ܒܪܟܡܪ. ܐܣܬܗܪ ܣܓܝ ܡܢ
ܪܓܫܝܟ. ܕܗܢܘܢ ܐܢܘܢ ܡܥܒܕܢܝܟ. ܐܝܢܝܟ
ܘܕܢܝܟ ܘܢܗܝܪܝܟ. ܘܛܥܡܬܐ ܘܓܫܬܐ ܕܐܝܕܝܟ ⁘

Quqlion



Ekbo-2

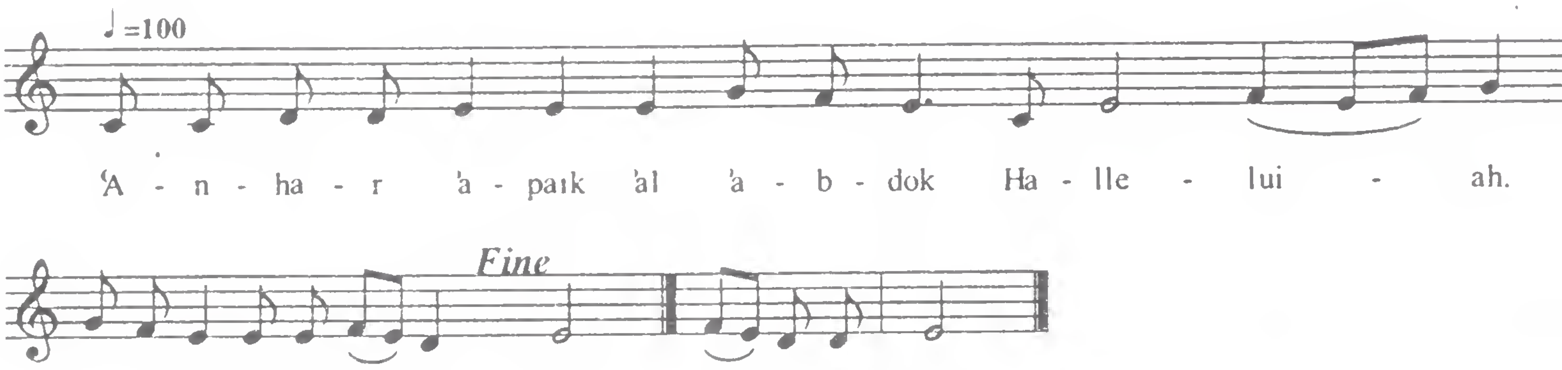


Quqlion, Ekbo- Thleethoyo

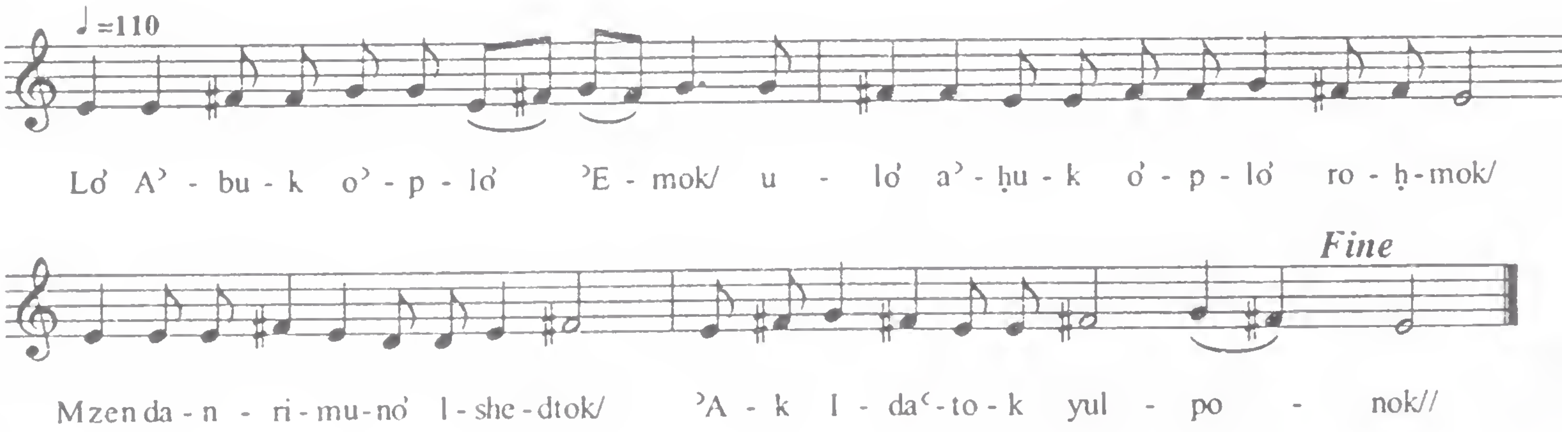
ܐܚܪܢܐ.

ܐܢܗܪ ܐܦܝܟ ܥܠ ܥܒܕܟ. ܗ. ܘܦܪܘܩܝܢ
ܒܛܝܒܘܬܟ܀ ܥܩܒܐ. ܠܐ ܐܒܘܟ ܐܦܠܐ ܐܡܟ.
ܘܠܐ ܐܚܘܟ ܘܐܦܠܐ ܪܚܡܟ. ܡܕܡ ܕܢܪܝܡܘܢܗ
ܠܫܕܬܟ. ܐܝܟ ܠܕܥܬܟ ܝܘܠܦܢܟ܀

Quqlion



Ekbo

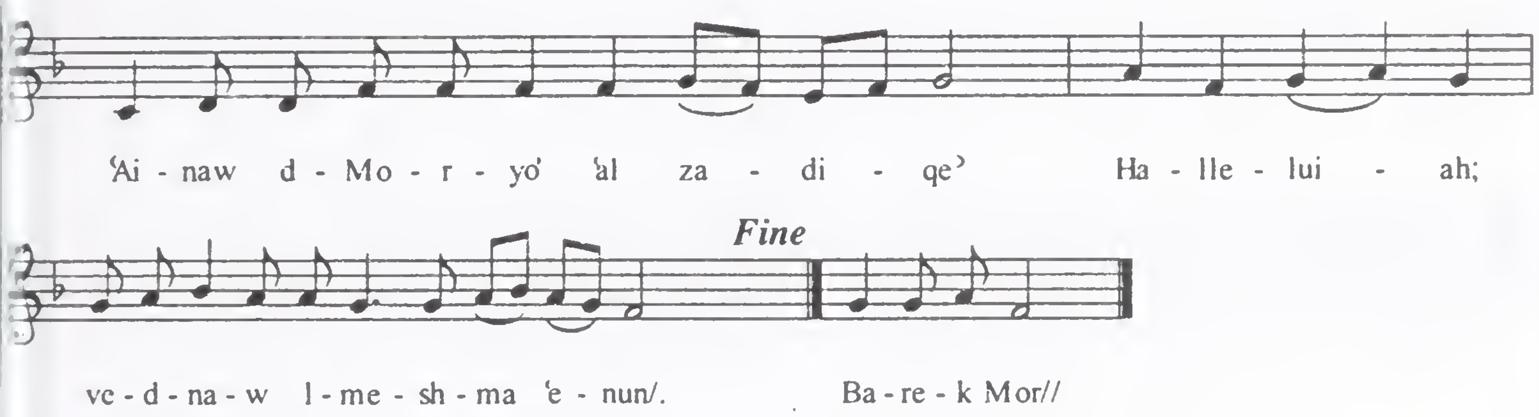


Quqlion, Ekbo- Rbiyoyo'

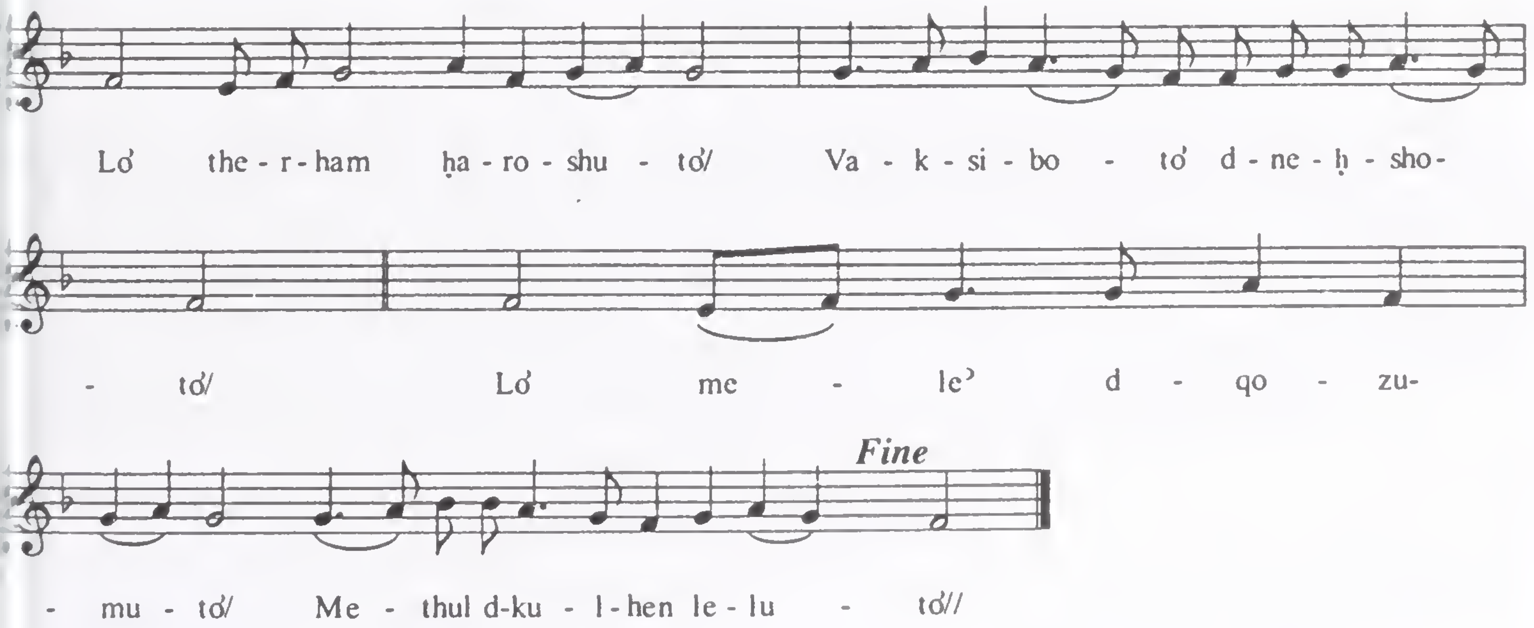
ܙܡܝܪܐ܀

ܥܰܝܢ̈ܰܘܗܝ ܕܡܳܪܝܳܐ ܥܰܠ ܙܰܕܺܝܩ̈ܶܐ. ܗ. ܘܶܐܕܢ̈ܰܘܗܝ
ܠܡܶܫܡܰܥ ܒܥܽܘܬ݂ܗܽܘܢ܀ ܒܰܪܶܟ ܡܳܪܝ܀ ܠܳܐ ܬܶܪܚܰܡ ܚܪܽܘܫܽܘܬ݂ܳܐ.
ܘܰܟܣܺܝܒܽܘܬ݂ܳܐ ܕܢܶܚܫܽܘܬ݂ܳܐ. ܘܠܳܐ ܡܶܠܶܐ ܕܩܳܙܽܘܡܽܘܬ݂ܳܐ.
ܡܶܛܽܠ ܕܟܽܠܗܶܝܢ ܠܶܠܽܘܬ݂ܳܐ܀

Quqlion,



Ekbo

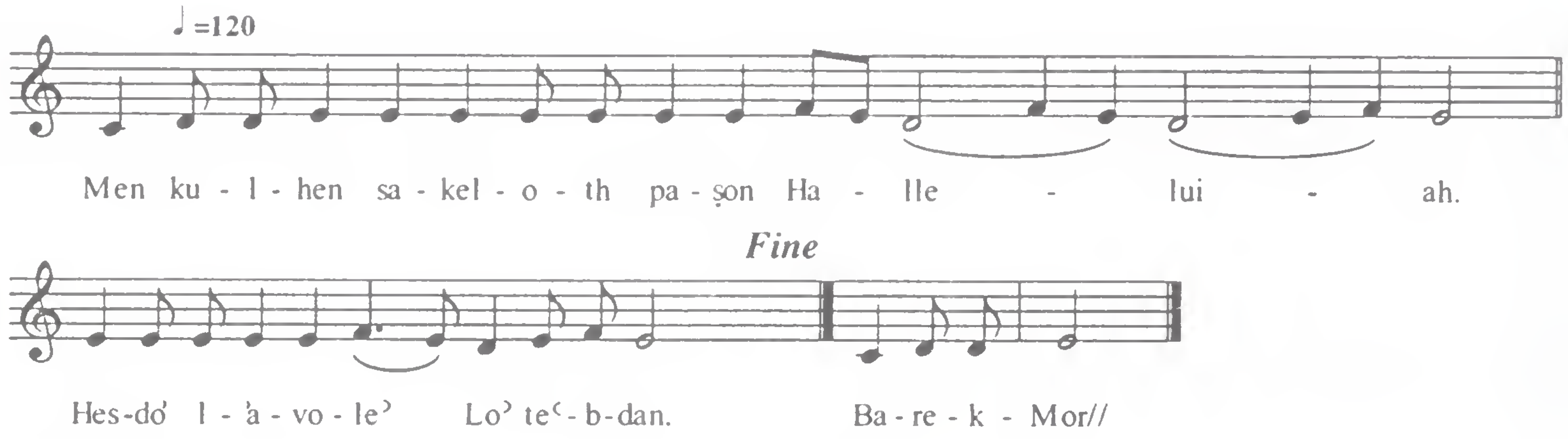


Quqlion, Ekbo- H’mishoyo’

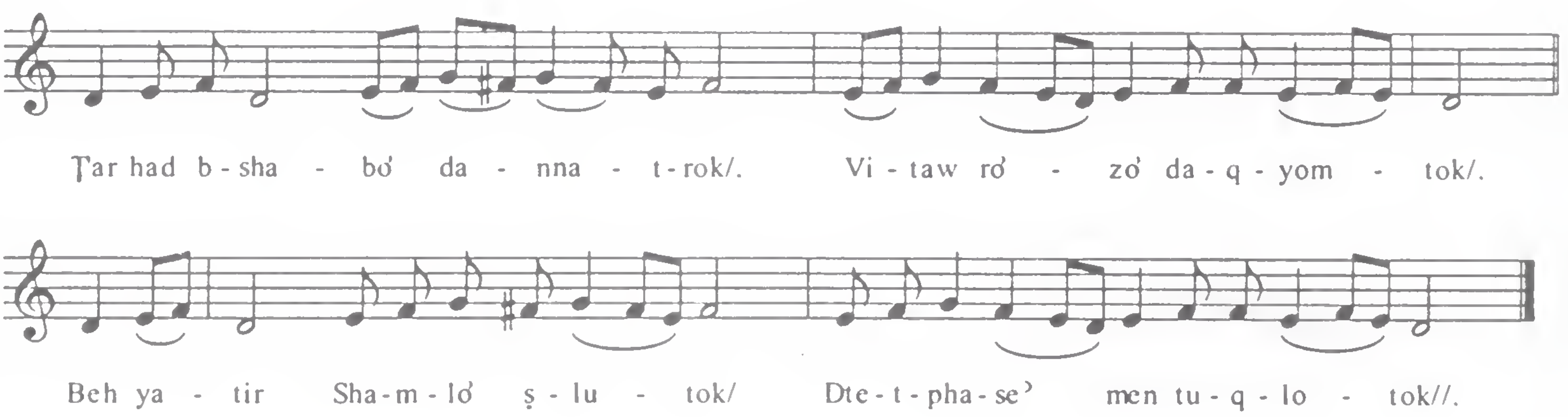
ܩܘܩܠܝܘܢ܀

ܡܢ ܟܠܗܝܢ ܣܟܠܘܬܐ ܦܨܢ. ܗ. ܚܣܕܐ
ܠܥܒܘܠܐ ܠܐ ܬܥܒܕܢ܀ ܒܪܟܡܪ܀ ܛܪ ܚܕ ܒܫܒܐ
ܕܢܛܪܟ. ܘܝܬܘ ܪܙܐ ܕܩܝܡܬܟ. ܒܗ ܝܬܝܪ
ܫܠܡܐ ܫܠܘܬܟ. ܕܬܬܦܨܐ ܡܢ ܬܘܩܠܘܬܟ܀

Quqlion,



Ekbo

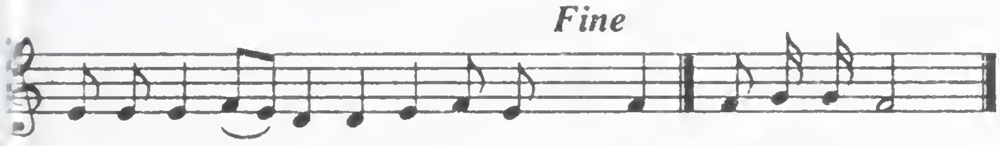


Quqlion, Ekbo- Shtitoyo'

ܡܥܢܝܬܐ܀

ܠܟ ܐܠܗܐ ܐܫܠܡ ܢܕܪܝ܁ ܗ܁
ܘܒܬܘܕܝܬܐ ܐܕܒܚ ܠܟ܀ ܒܪܟܡܪ܀ ܕܐ
ܕܥܠܬܐ ܕܙܢܝܘܬܐ. ܡܦܛܡܘܬ ܦܓܪܐ
ܘܡܐܟܠܬܐ. ܘܥܢܝܢܐ ܕܥܡ ܙܢܝܬܐ. ܘܣܓܝܐܘܬ
ܫܢܬܐ ܣܪܝܬܐ܀

Quqlion



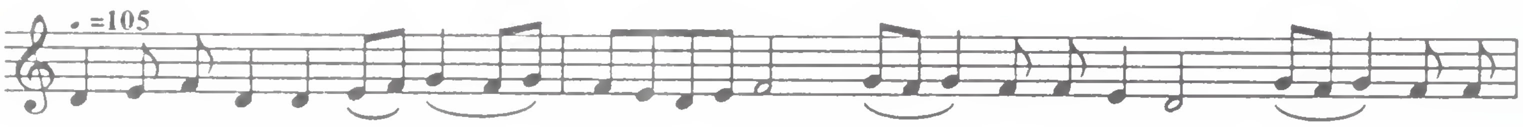
Ekbo

Quqlion, Ekbo- Sh'bi'oyo

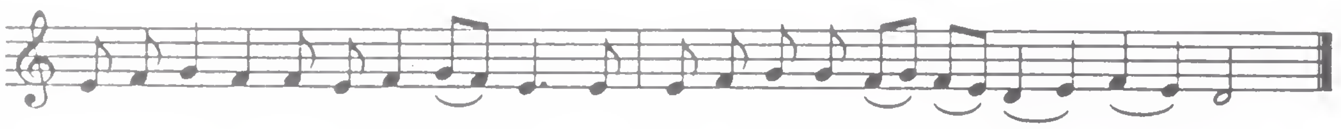
ܡܫܒܚܐ܃

ܐܝܬܐ ܥܠܝܗܘܢ ܡܘܬܐ. ܗܘܗ. ܘܢܚܬܘܢ
ܟܕ ܚܝܝܢ ܠܫܝܘܠ܃ ܒܪܟܡܪܝ. ܓܒܪܐ ܕܝܠܦ
ܣܪܝܩܘܬܐ. ܘܕܡܠܐ ܒܛܠܢܘܬܐ ܣܟ ܠܐ ܢܐܠܦ
ܚܟܡܬܐ. ܘܢܗܘܐ ܒܨܝܪ ܡܢ ܝܕܥܬܐ܃

Quqlion



Ekbo

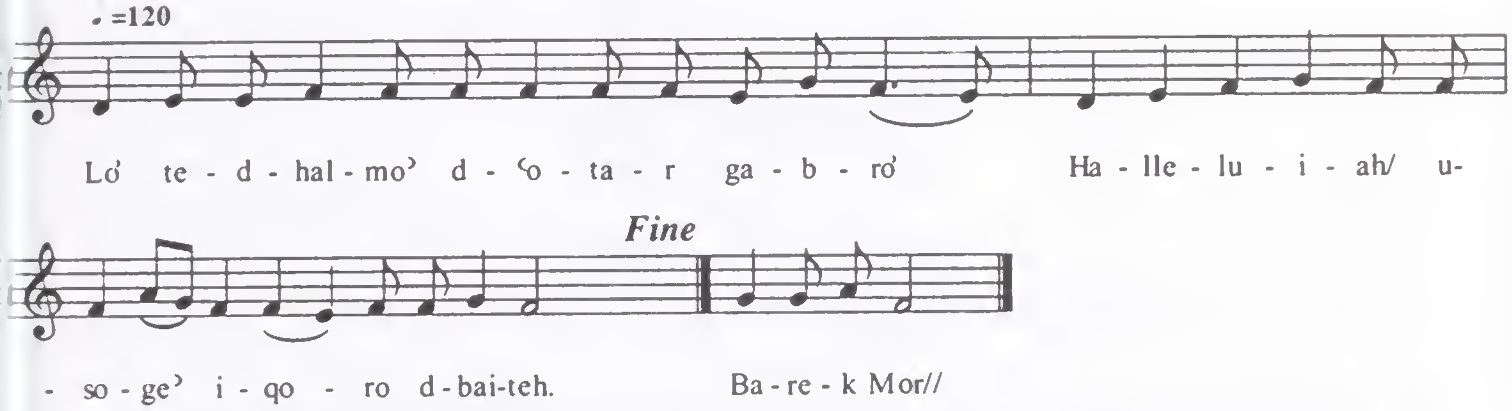


Quqlion, Ekbo- Tminoyo'

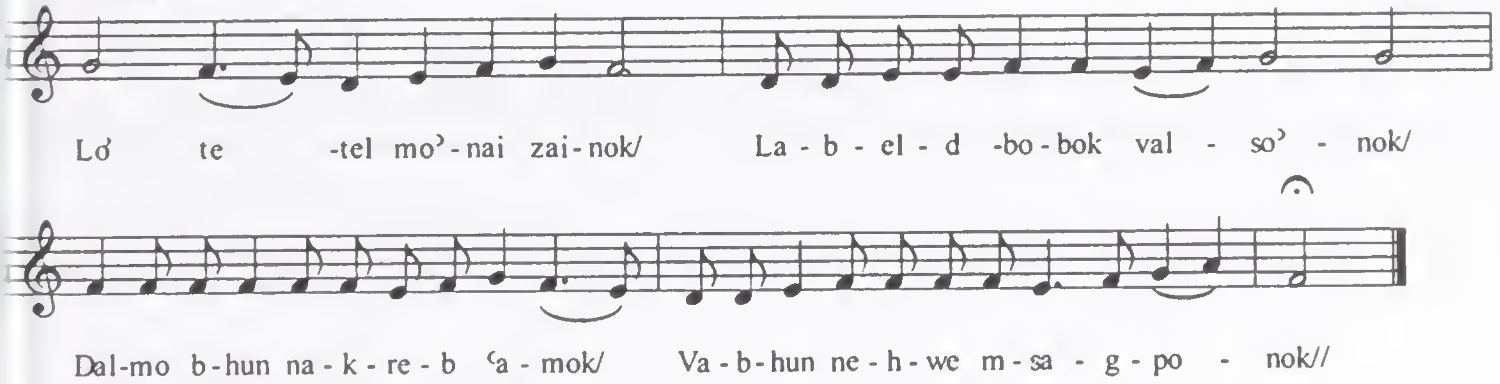
ܠܡܫܝܚܐ ܀

ܠܐ ܬܕܚܠ ܡܐ ܕܥܬܪ ܓܒܪܐ. ܗ. ܘܣܓܐ
ܐܝܩܪܐ ܕܒܝܬܗ ܀ ܒܪܟܡܪܝ. ܠܐ ܬܬܠ ܡܐܢܝ ܙܝܢܟ.
ܠܒܥܠܕܒܒܝܟ ܘܠܣܢܐܝܟ. ܕܠܡܐ ܒܗܘܢ ܢܩܪܒ
ܥܡܟ. ܘܒܗܘܢ ܢܗܘܐ ܡܣܓܦܢܟ ܀

Quqlion



Ekbo



Bo'uto' of Mar Ephrem

1) *Gushmonoyo'* – 8 Rekne; 1 basic melody used in the Little Compline[1]; Special Mode for the Little Compline of the Nineveh and Great Fasts, 1 Special Mode for the Hashonoyo'; 11 total variants.

2) *Structure* – 4 lines having 7 syllables per line *(hepta-syllabic)*

3) *Frequency of Use* – Very frequent as it appears in nearly every liturgical service of the West Syriac Tradition.

A - - - - - - - [7]

B - - - - - - - [7]

A - - - - - - - [7]

B - - - - - - - [7]

4) *Special Notes* – While this form is hepta-syllabic, it requires 8 syllables per line when sung to achieve the proper melody. The 5th Rekno' is used for the canonical prayers of the Fasts.

(Footnotes)

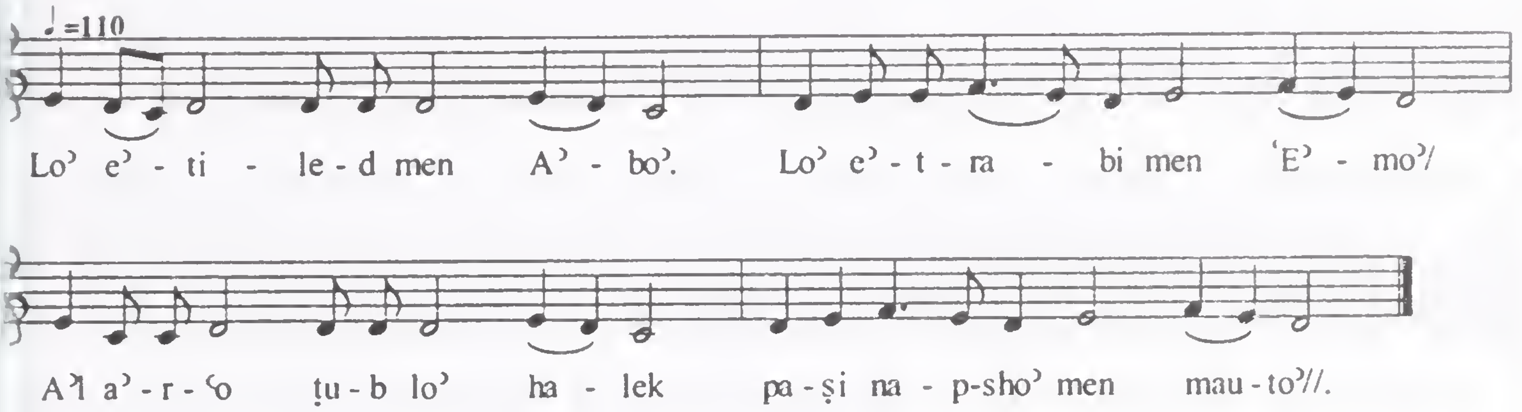
[1] In the West Syriac Tradition there is technically no "Little Compline", but for lack of a better word it is being used now to refer to the non-canonical liturgical service comprised of a Qauma, Introductory Prayer, Bovutho of Mar Ephrem, Psalm 4, and a Concluding Prayer.

Mar Ephrem 1

ܒܥܘܬܐ ܕܡܪܝ ܐܦܪܝܡ܀

ܩܕܡܝܐ.

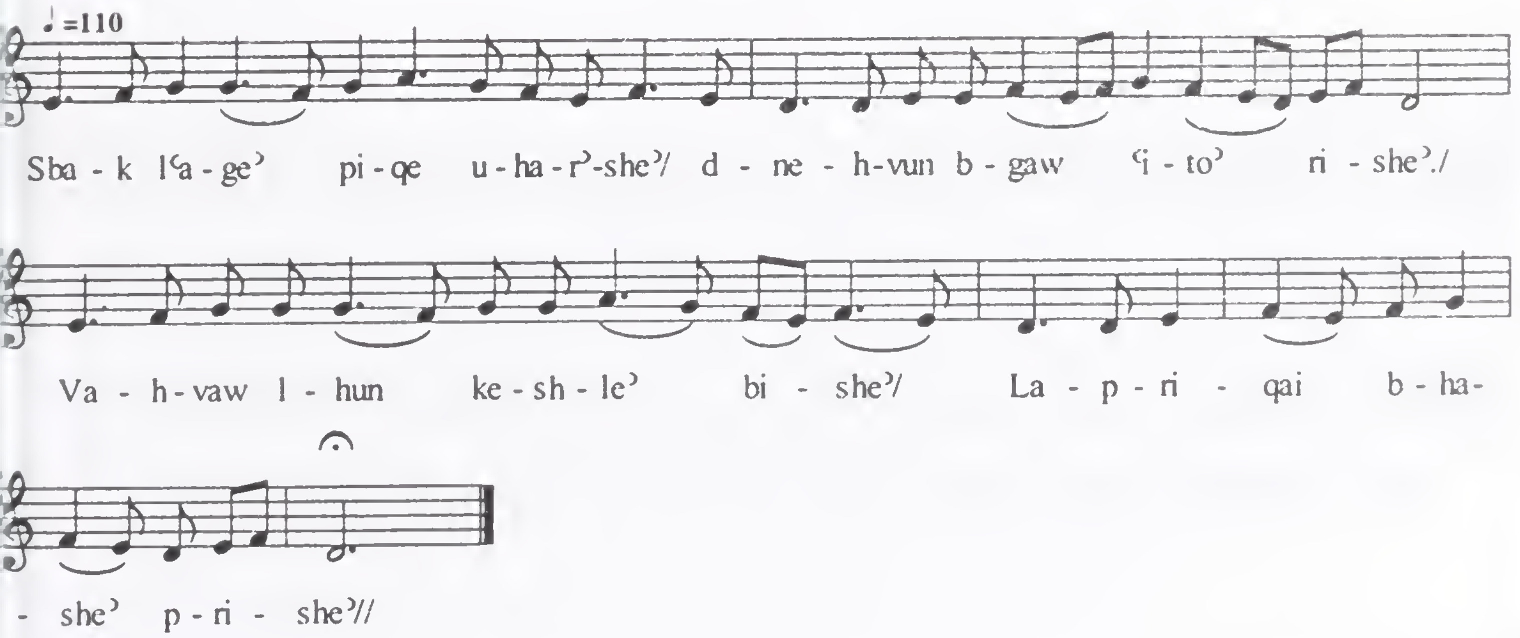
ܠܐ ܐܬܝܠܕ ܡܢ ܐܒܐ. ܘܠܐ ܐܬܪܒܝ ܡܢ ܐܡܐ.
ܘܥܠܠ ܐܪܥܐ ܛܘܒ ܠܐ ܗܠܟܘ. ܘܦܫܝ ܢܦܫܐ ܡܢ
ܡܘܬܐ܀



Mar Ephrem 2

ܬܪܝܢܐ.

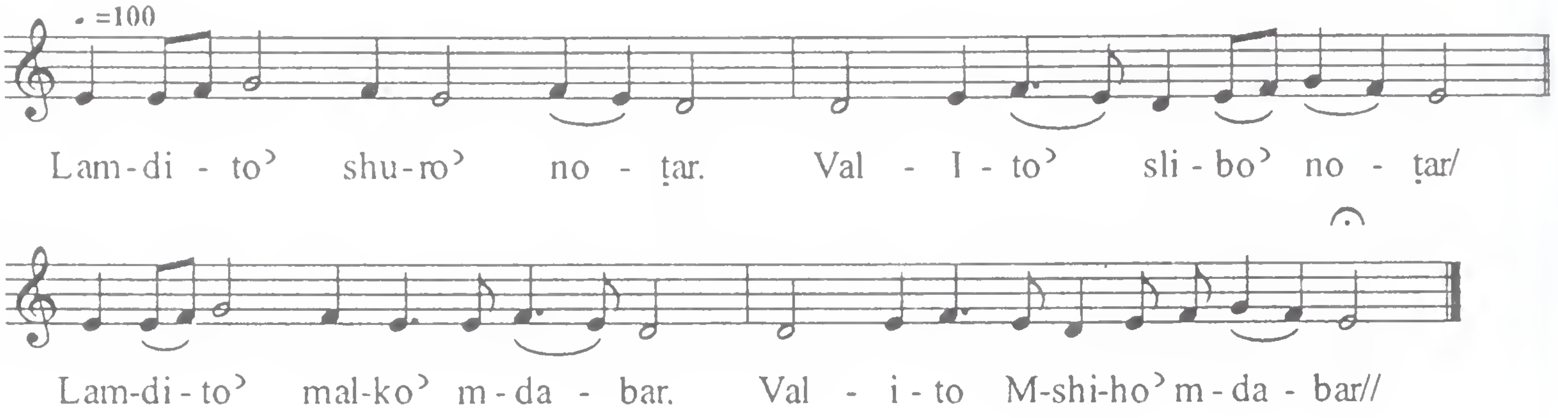
ܫܒܩ ܠܥܓܐ ܦܩܚܐ ܘܚܪܫܐ. ܕܢܗܘܘܢ
ܒܓܘ ܥܕܬܐ ܪܝܫܐ. ܘܗܘܘ ܠܗܘܢ ܟܫܠܐ
ܒܝܫܐ. ܠܦܪܝܩܝ ܒܚܫܐ ܦܪܝܫܐ܀



Mar Ephrem 3

ܐܚܪܢܐ.

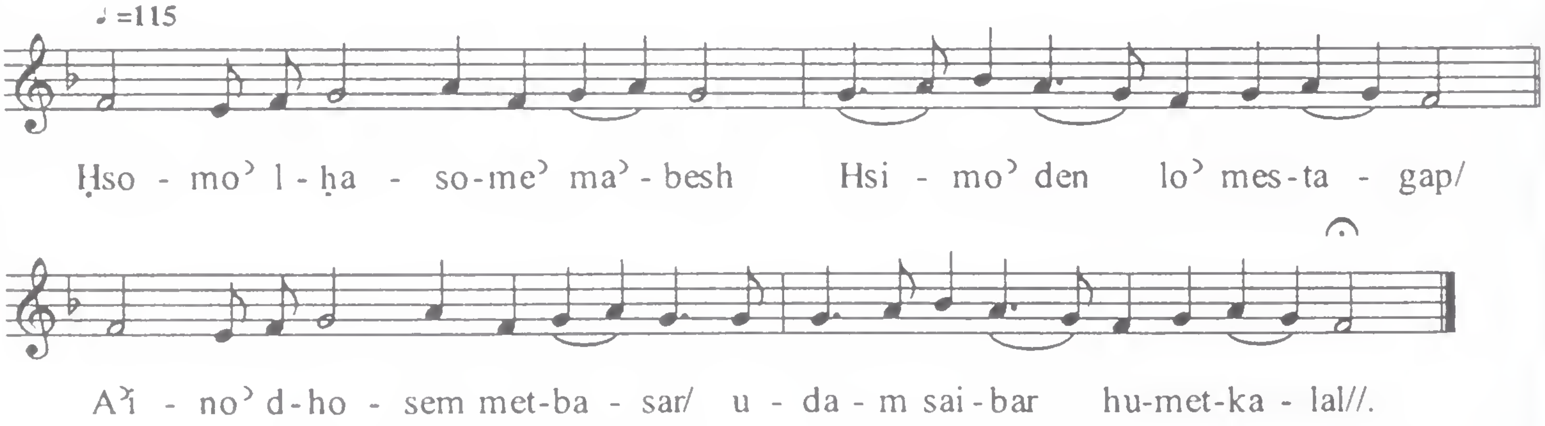
ܠܡܕܝܢܬܐ ܫܘܪܐ ܢܛܪ. ܘܠܥܕܬܐ ܨܠܝܒܐ
ܢܛܪ. ܠܡܕܝܢܬܐ ܡܠܟܐ ܡܕܒܪ. ܘܠܥܕܬܐ
ܡܫܝܚܐ ܡܕܒܪ܀



Mar Ephrem 4

ܪܚܡܐ.

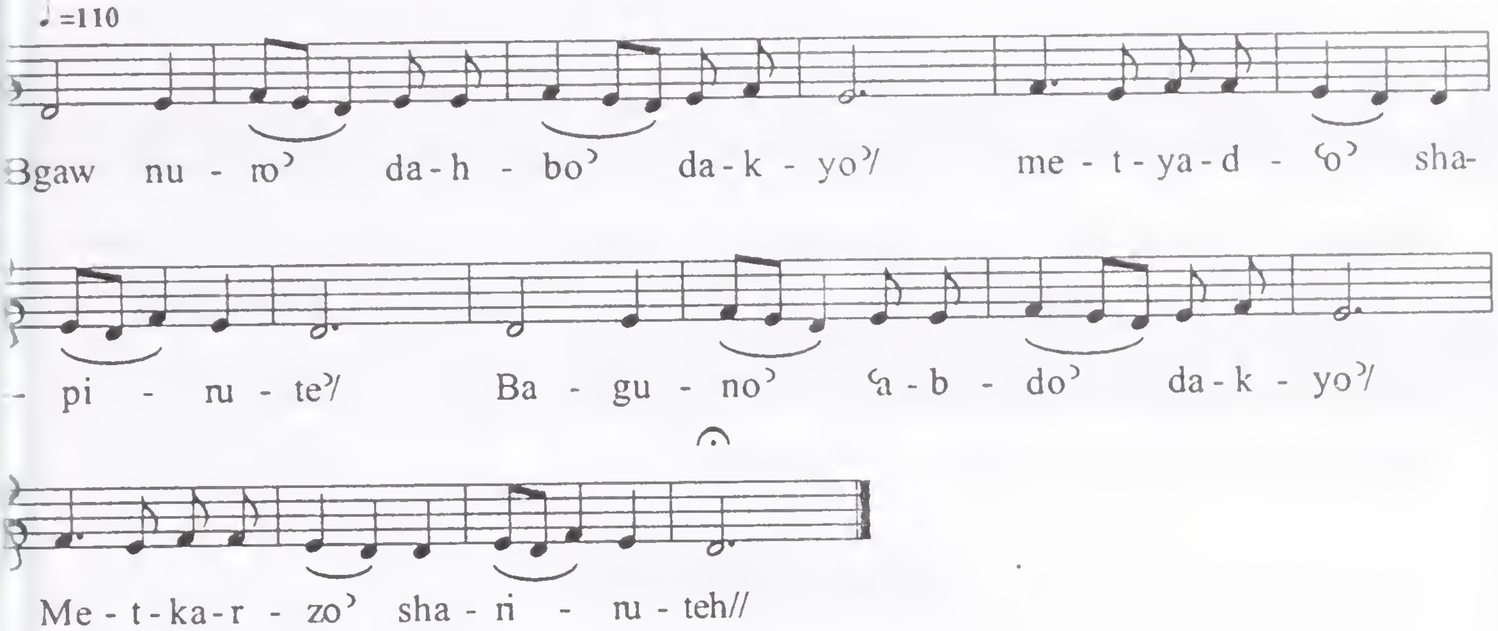
ܚܣܡܐ ܠܚܣܘܡܐ ܡܒܐܫ. ܚܣܝܡܐ ܕܝܢ ܠܐ
ܡܣܬܓܦ. ܐܝܢܐ ܕܚܣܡ ܡܬܒܣܪ. ܘܕܡܣܝܒܪ
ܗܘ ܡܬܟܠܠ܀



Mar Ephrem 5

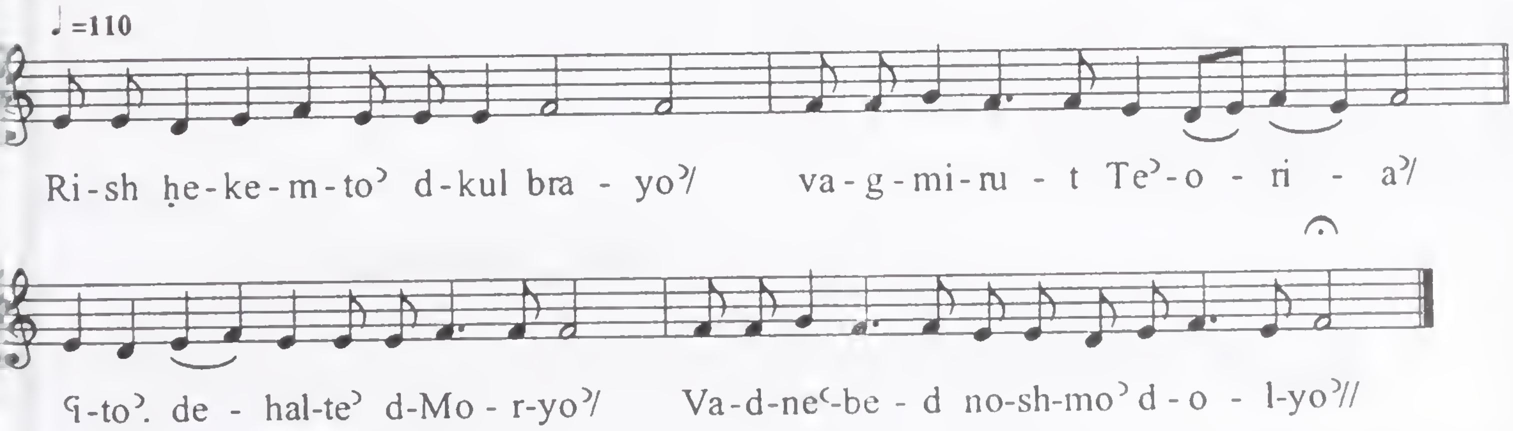
ܡܥܢܝܬܐ܀

ܒܓܘ ܢܘܪܐ ܕܗܒܐ ܕܟܝܐ. ܡܬܝܕܥܐ
ܫܦܝܪܘܬܗ. ܘܒܓܘܢܐ ܥܒܕܐ ܕܟܝܐ. ܡܬܟܪܙܐ
ܫܪܝܪܘܬܗ܀



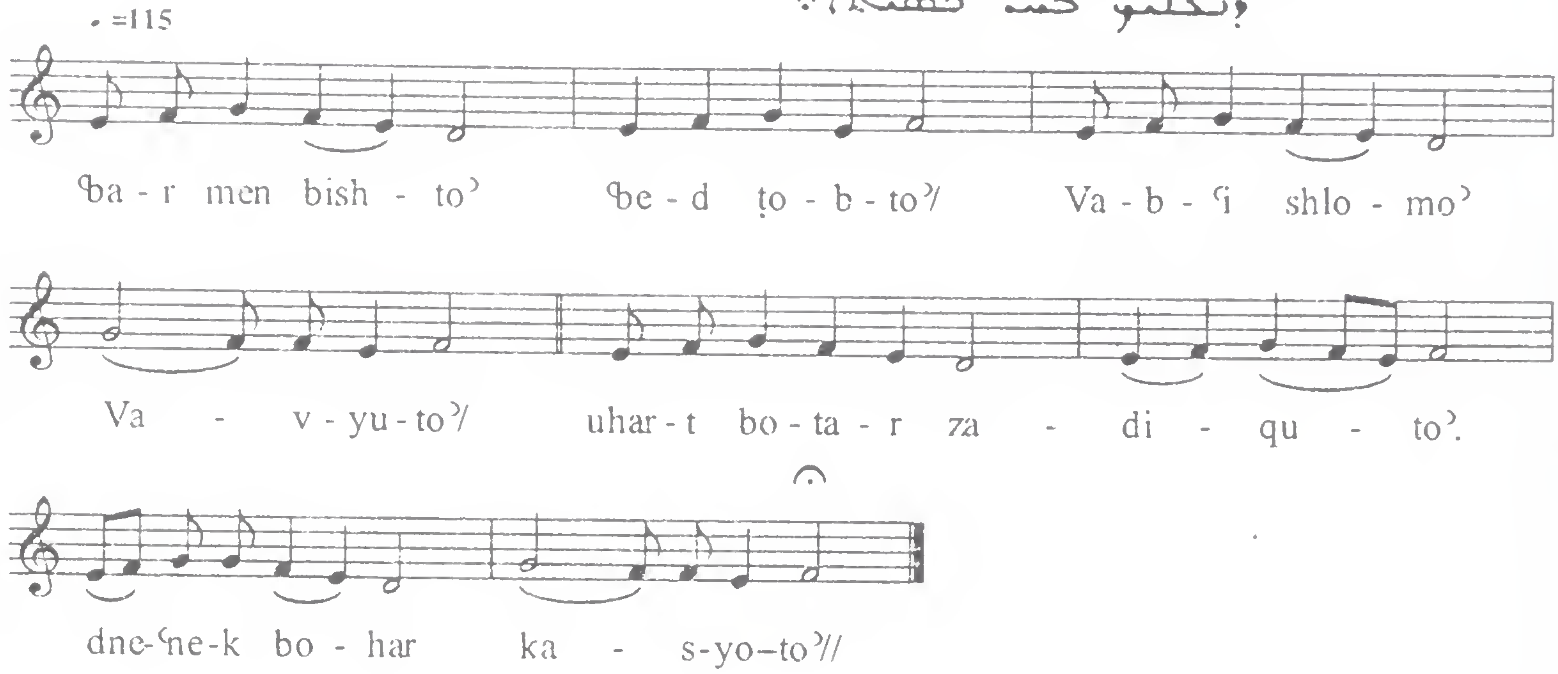
Mar Ephrem 6

ܪܝܫ ܚܟܡܬܐ ܕܟܠ ܒܪܝܐ. ܘܓܡܝܪܘܬ
ܬܐܘܪܝܐ. ܐܝܬܘܗ̇ ܕܚܠܬܗ ܕܡܪܝܐ. ܘܕܢܥܒܕ
ܐܢܫ ܨܒܐ ܕܥܠܝܐ܀



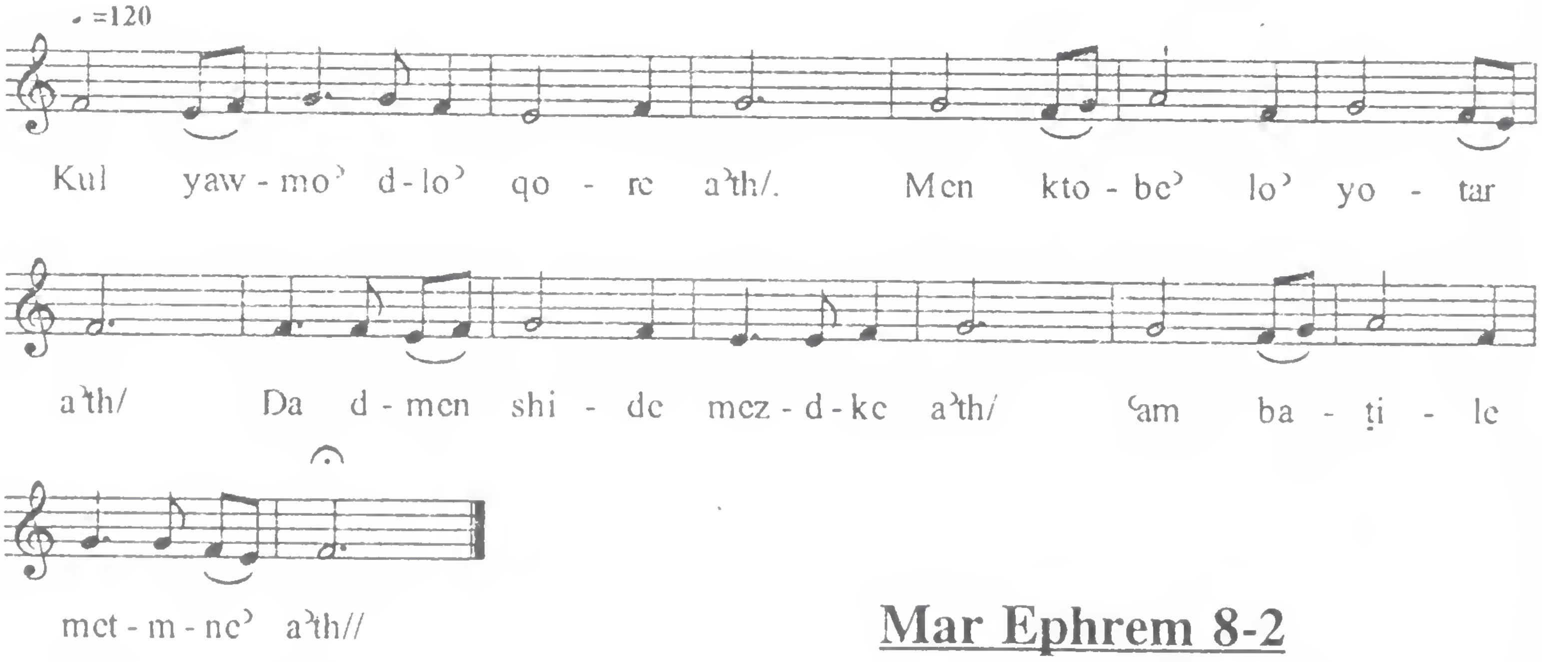
Mar Ephrem 7

ܥܒܪ ܡܢ ܒܝܫܬܐ ܥܒܕ ܛܒܬܐ. ܘܒܥܝ
ܫܠܡܐ ܘܒܝܘܬܐ. ܘܗܪܬ ܒܬܪ ܙܕܝܩܘܬܐ
ܕܢܥܢܟ ܒܗܪ ܟܣܝܘܬܐ܀

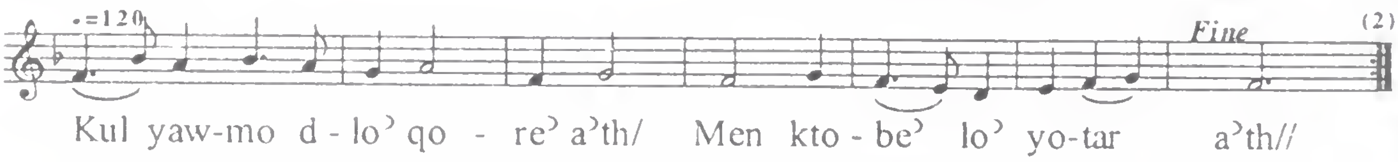


Mar Ephrem 8

ܟܠ ܝܘܡܐ ܕܠܐ ܩܪܐ ܐܢܬ. ܡܢ ܟܬܒܐ ܠܐ
ܝܬܪ ܐܢܬ. ܕܐ ܕܡܢ ܫܐܕܐ ܡܙܕܟܐ ܐܢܬ.
ܥܡ ܒܛܝܠܐ ܡܬܡܢܐ ܐܢܬ܀



Mar Ephrem 8-2



Bo'uto' of Mar Jacob

1) *Gushmonoyo* '– 8 Rekne. Additional tunes for the Shhimo., Lent and Passion week are also mentioned.

2) *Structure* – 2 lines having 12 syllables per line (dodecca-syllabic)

A - - - - - - - - - - - - - [12]

B - - - - - - - - - - - - - [12]

3) *Frequency of Use* – Very frequent as it appears in nearly every liturgical service of the West Syriac Tradition.

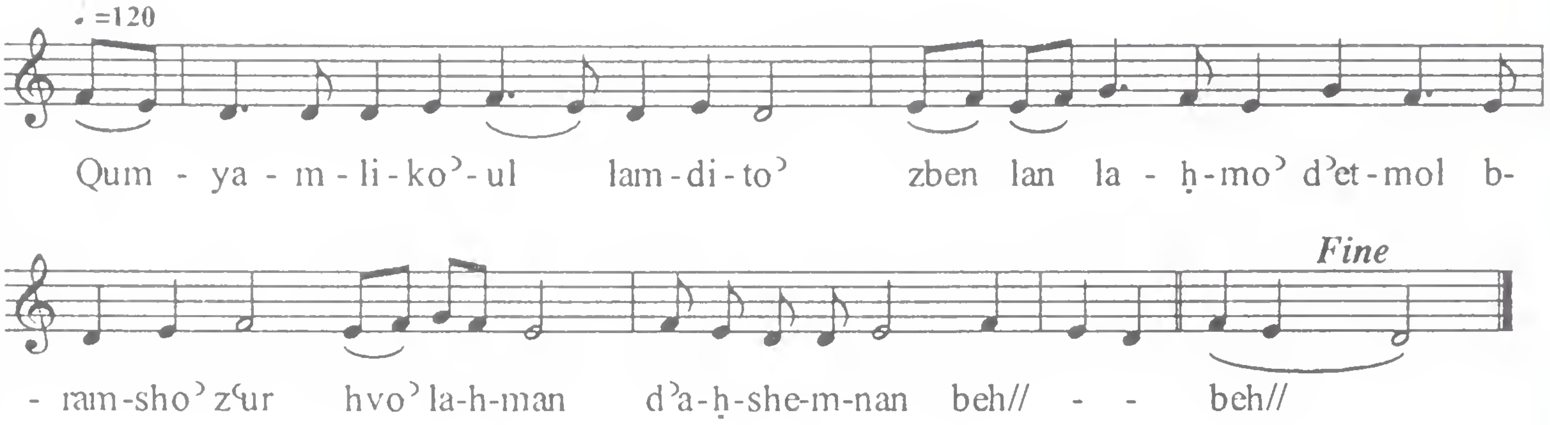
4) *Special Notes* –A change in mode is common and is called "Shuh'lopo".

Mar Jacob 1

ܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ܀

ܩܕܡܝܐ܀

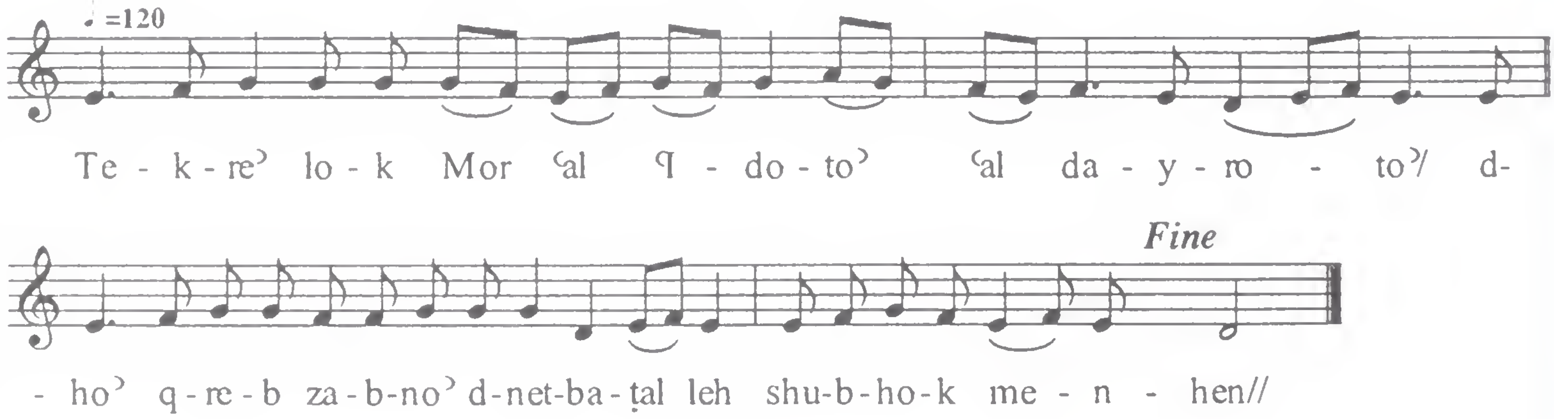
ܩܘܡ ܝܡܠܝܟܐ ܠܟܠ ܠܡܕܝܢܬܐ. ܙܒܢ
ܠܢ ܠܚܡܐ ܕܐܬܡܠ. ܒܪܡܫܐ ܙܥܘܪ ܗܒܘ
ܠܚܡܢ. ܕܐܚܫܡܢܢ ܒܗ܀



Mar Jacob 2

ܬܢܝܢܐ.

ܬܟܪܐ ܠܟ ܡܪܝ ܥܠ ܥܕܬܐ ܥܠ
ܕܝܪܐ. ܕܗܐ ܩܪܒ ܙܒܢܐ ܕܢܬܒܛܠ ܠܗ
ܫܘܒܚܟ ܡܢܗܝܢ܀

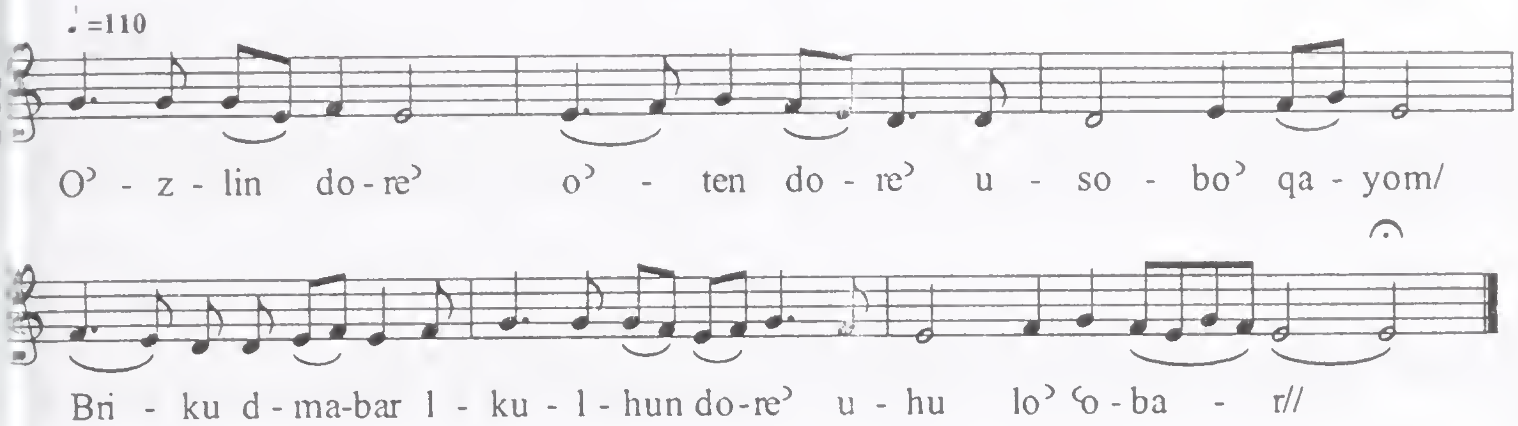


Mar Jacob 3

ܐܚܪܢܐ܀

ܐܳܙܠܺܝܢ ܕܳܪ̈ܶܐ ܘܳܐܬܶܝܢ ܕܳܪ̈ܶܐ ܘܣܳܒܳܐ ܩܳܐܶܡ. ܒܪܺܝܟܽܘ

ܕܡܰܥܒܰܪ ܠܟܽܠܗܽܘܢ ܕܳܪ̈ܶܐ ܘܗܽܘ ܠܳܐ ܥܳܒܰܪ܀



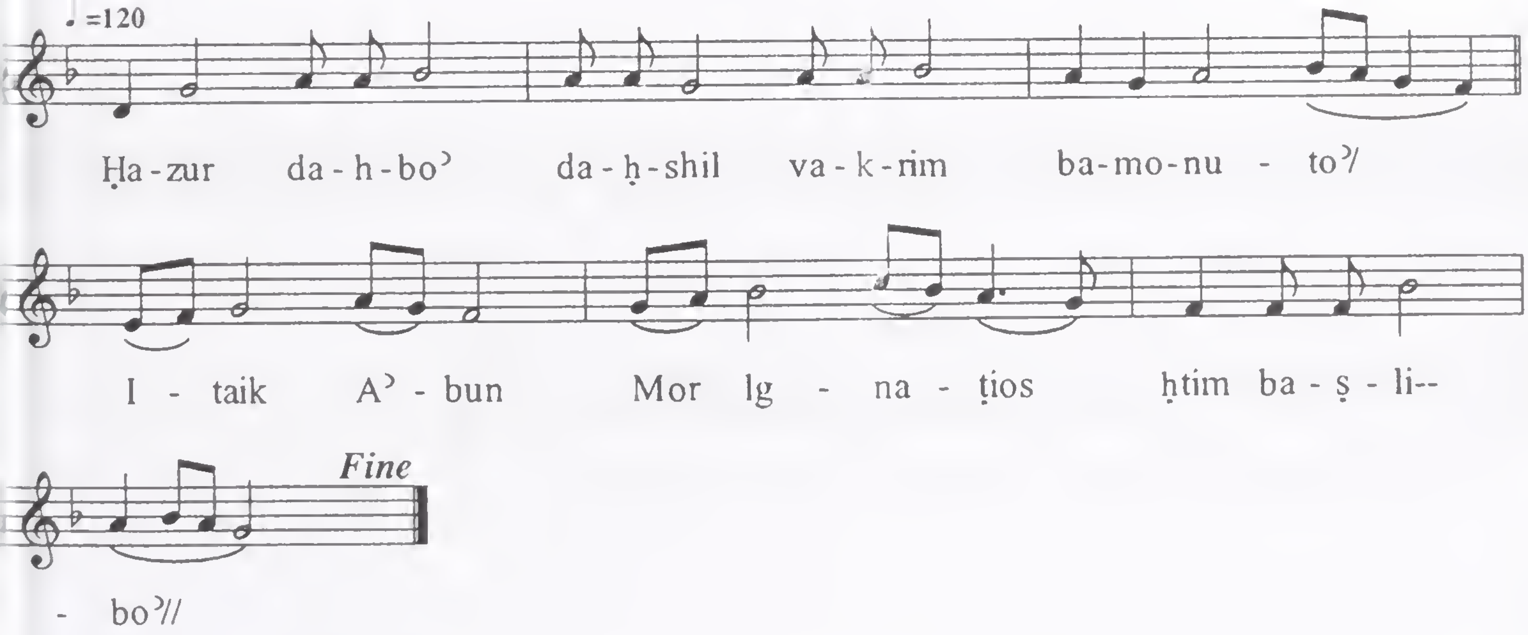
Mar Jacob 4

ܐܚܪܢܐ܀

ܚܙܽܘܪ ܕܰܗܒܳܐ ܕܰܚܫܺܝܠ ܘܰܝܩܺܝܪ ܒܰܡܗܰܝܡܢܽܘܬܳܐ.

ܐܺܝܬܰܝܟ ܐܰܒܽܘܢ ܡܳܪܝ ܐܺܝܓܢܰܛܺܝܽܘܣ ܚܬܺܝܡ

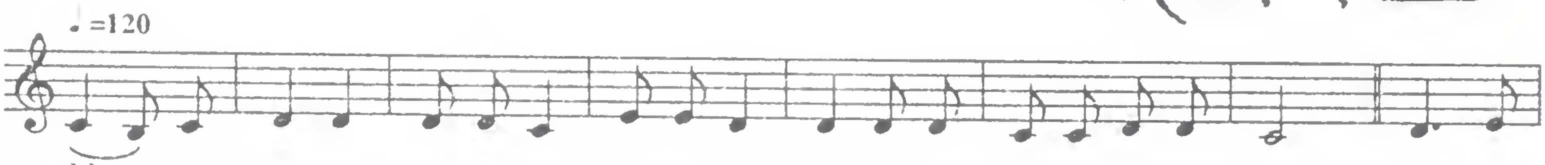
ܒܨܠܺܝܒܳܐ܀

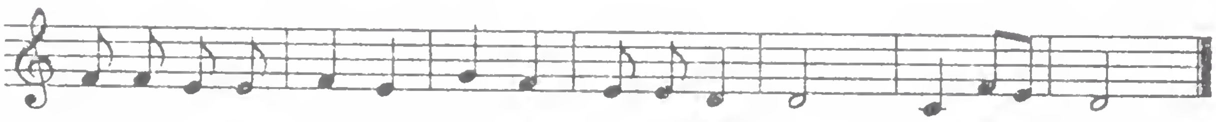


Mar Jacob 5

܀ܡܥܢܝܬܐ

ܢܦܩ ܡܢ ܝܗܘܕ ܒܢܝ ܐܝܣܪܐܝܠ ܕܐܙܠܘܢ ܠܡܨܪܝܢ. ܘܢܦܩ ܥܡܗܘܢ ܣܒܐ ܝܥܩܘܒ ܢܠܘܐ ܐܢܘܢ܀





Mar Jacob 6

܀ܡܠܟܬܐ

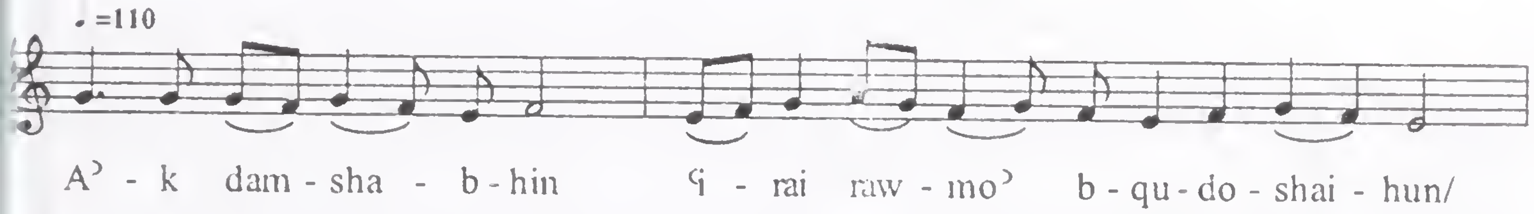
ܚܛܦܢ ܪܡܫܐ ܘܒܡܛܪܬܐ ܕܠܠܝܐ ܨܡܢ. ܘܠܝ ܡܪܢ ܫܡܫܐ ܒܪܡܫܐ ܘܗܠܟ ܒܟ܀

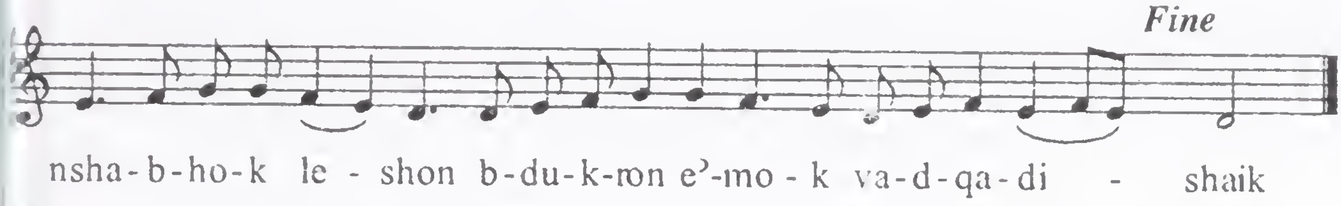
Mar Jacob 7

ܡܫܝܚܝܐ ܀

ܐܟ ܕܡܫܒܚܝܢ ܥܝܪܐ ܪܘܡܐ ܒܩܘܕܫܝܗܘܢ܂

ܢܫܒܚܘܟ ܠܫܢܝܢ ܒܕܘܟܪܢ ܐܡܟ ܘܕܩܕܝܫܝܟ܀





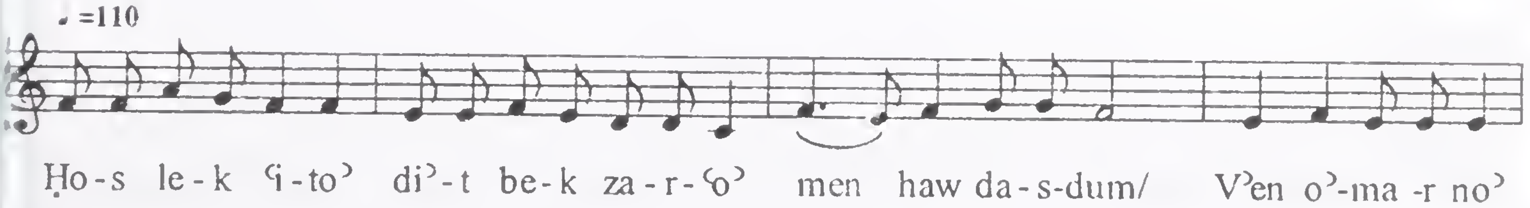
Mar Jacob 8

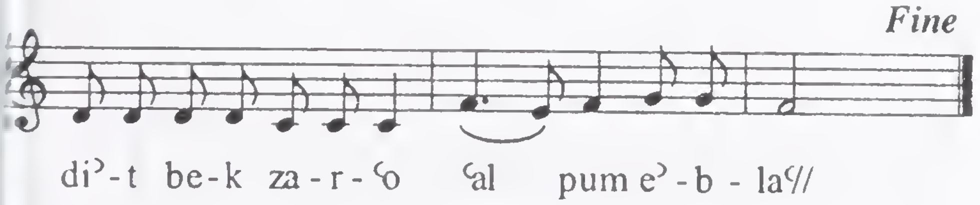
ܐܒܝܠܐ ܀

ܚܣ ܠܟ ܥܕܬܐ ܕܐܝܬ ܒܟ ܙܪܥܐ ܡܢ

ܗܘ ܕܣܕܘܡ. ܘܐܢ ܐܡܪ ܐܢܐ ܕܐܝܬ ܒܟ ܙܪܥܐ

ܥܠ ܦܘܡܝ ܐܒܠ܀

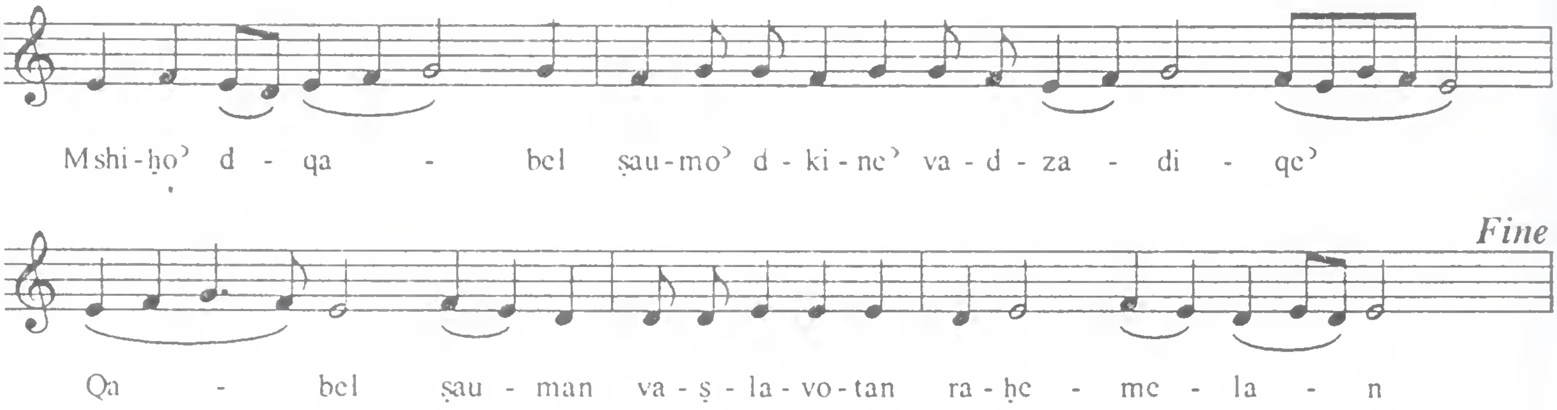




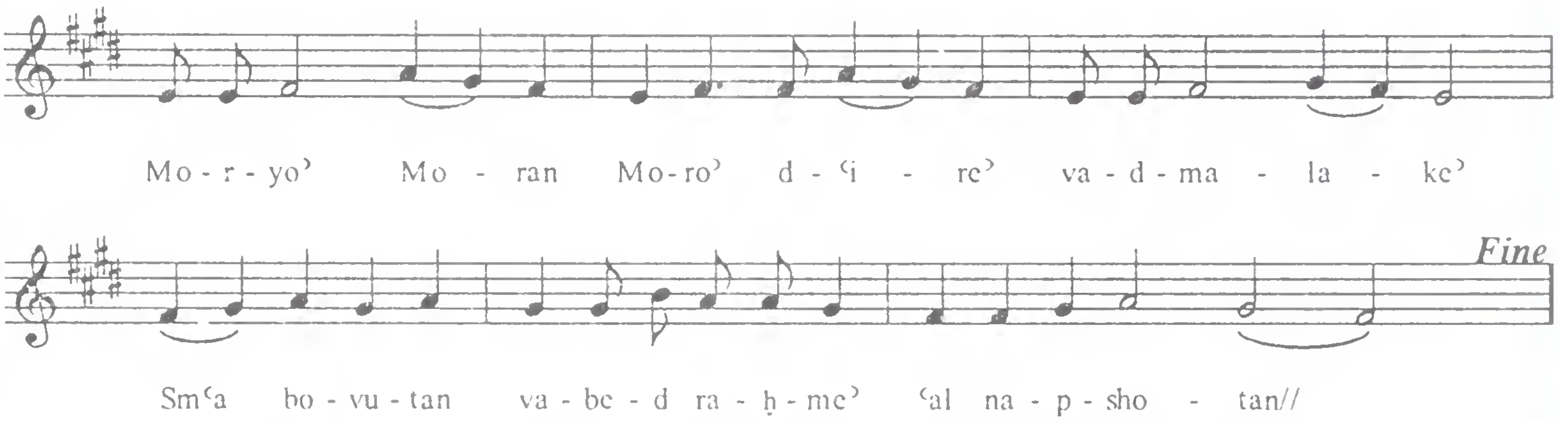
For Lent

ܡܫܝܚܐ ܕܩܒܠ ܨܘܡܐ ܕܟܐܢܐ ܘܙܕܝܩܐ.
ܩܒܠ ܨܘܡܢ ܘܨܠܘܬܢ ܪܚܡ ܥܠܝܢ.
ܡܪܝܐ ܡܪܢ ܡܪܐ ܕܥܝܪܐ ܘܕܡܠܐܟܐ.
ܫܡܥ ܒܥܘܬܢ ܘܒܕ ܪܚܡܐ ܥܠ ܢܦܫܬܢ.

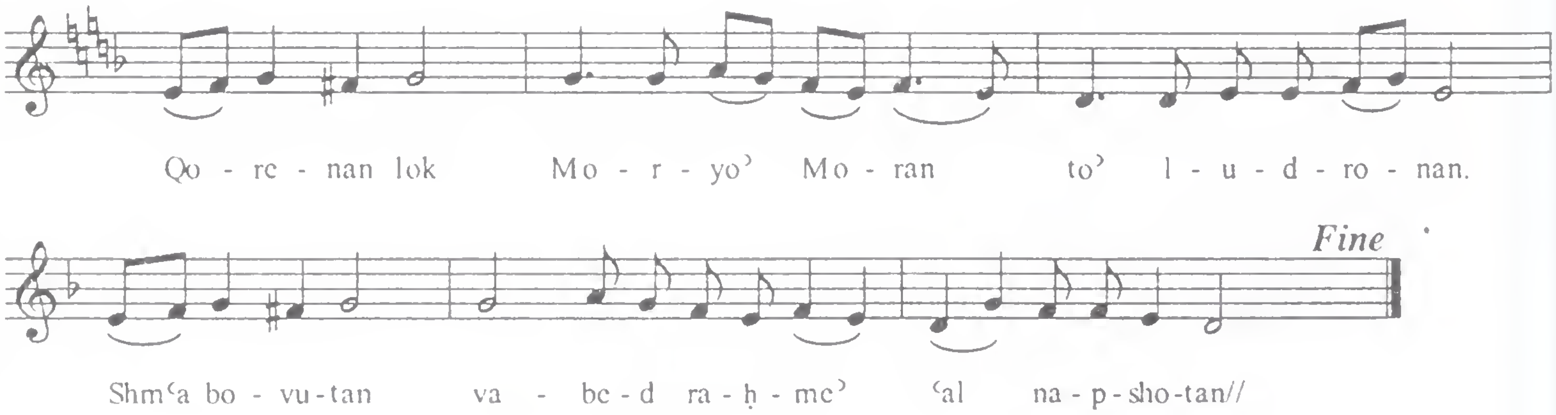
Tu ne -1



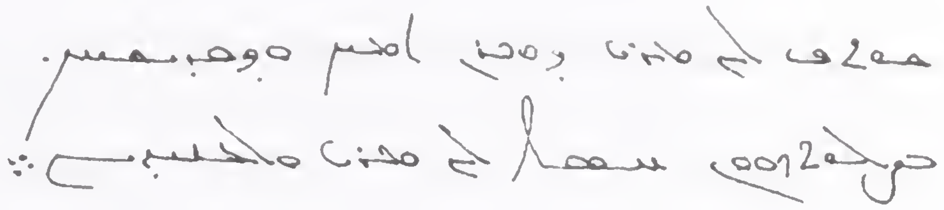
Tu ne -2

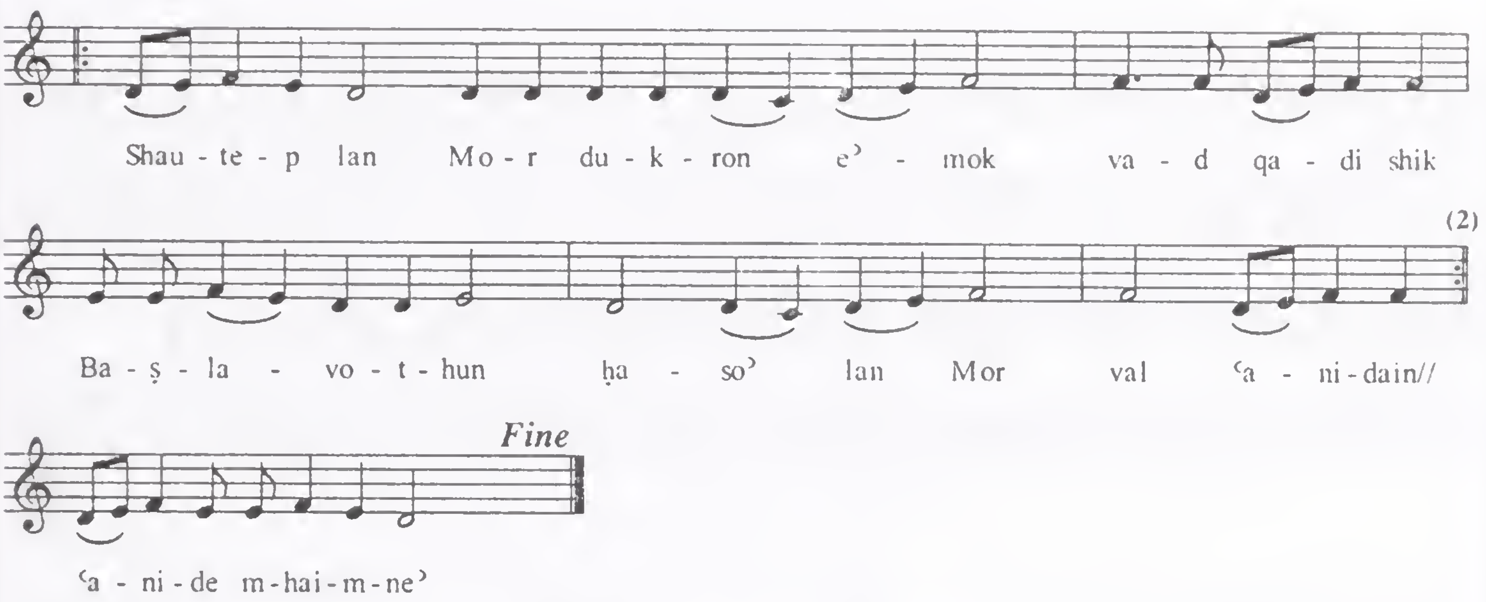


Tu ne -3

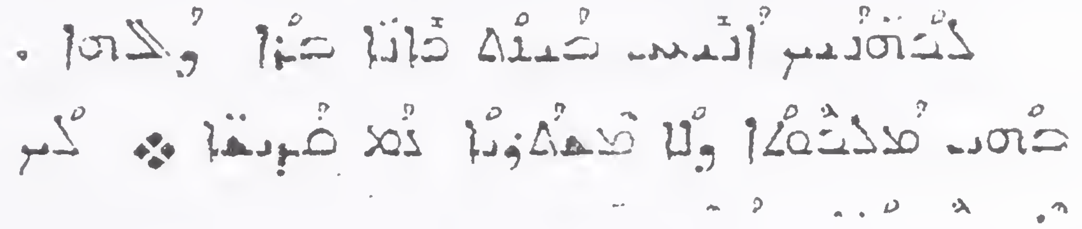


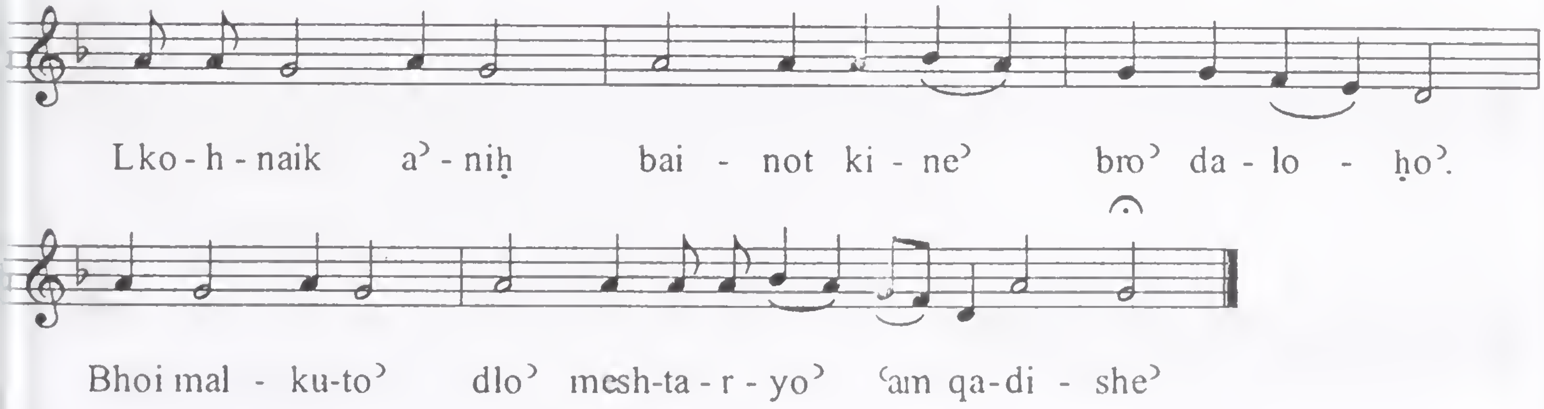
Friday Ramsho' (Evening)



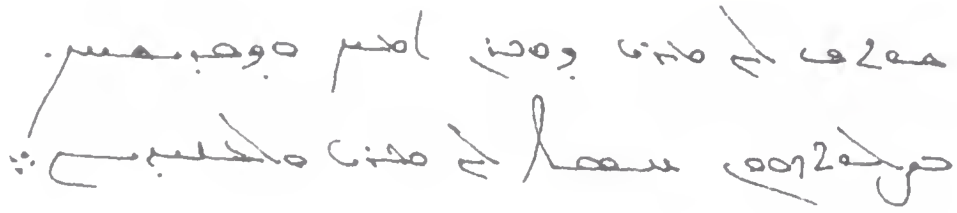


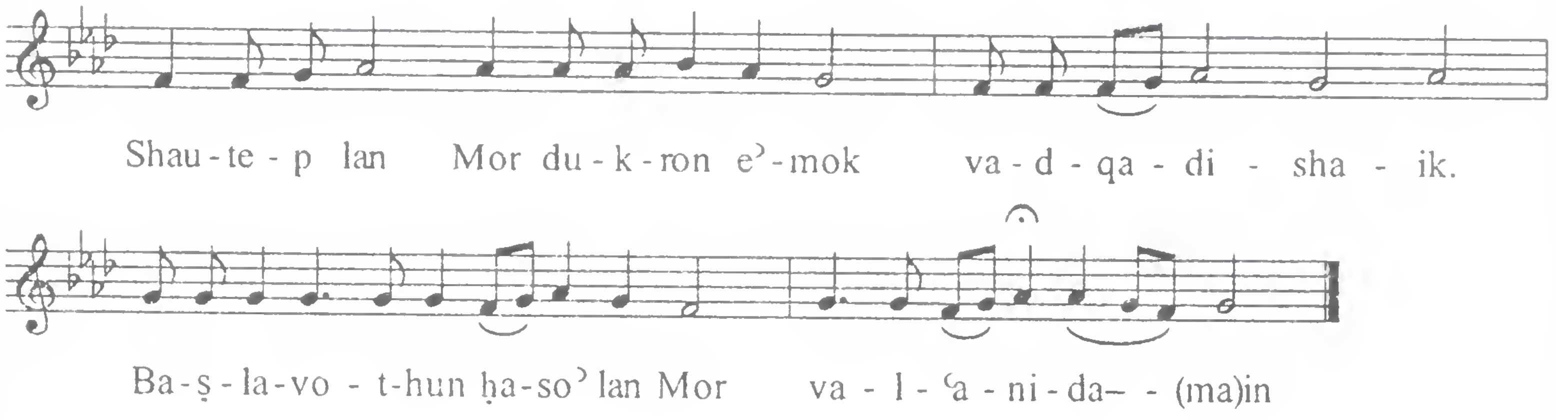
Saturday Sapro' (Morning)



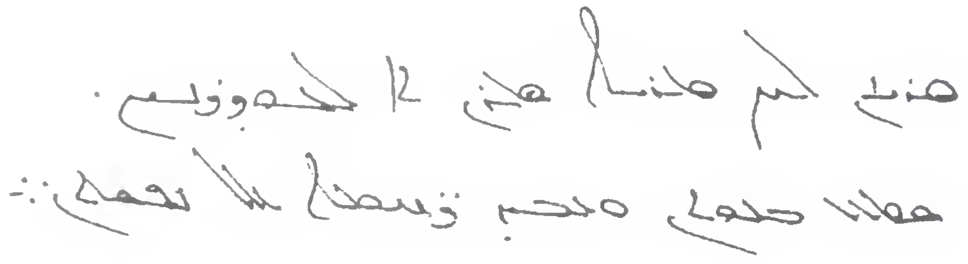


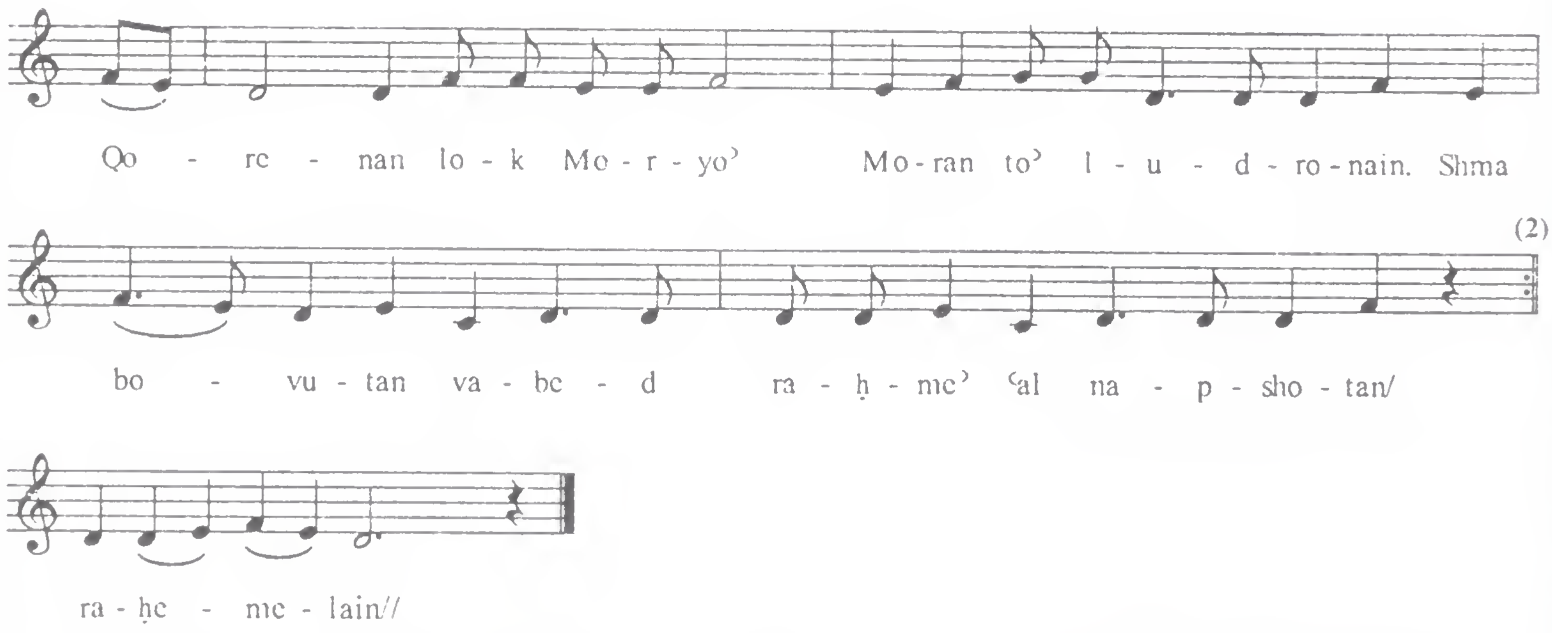
Mar Jacob Wed Ramsho' (Evening)





Thursday Ramsho' (Evening)

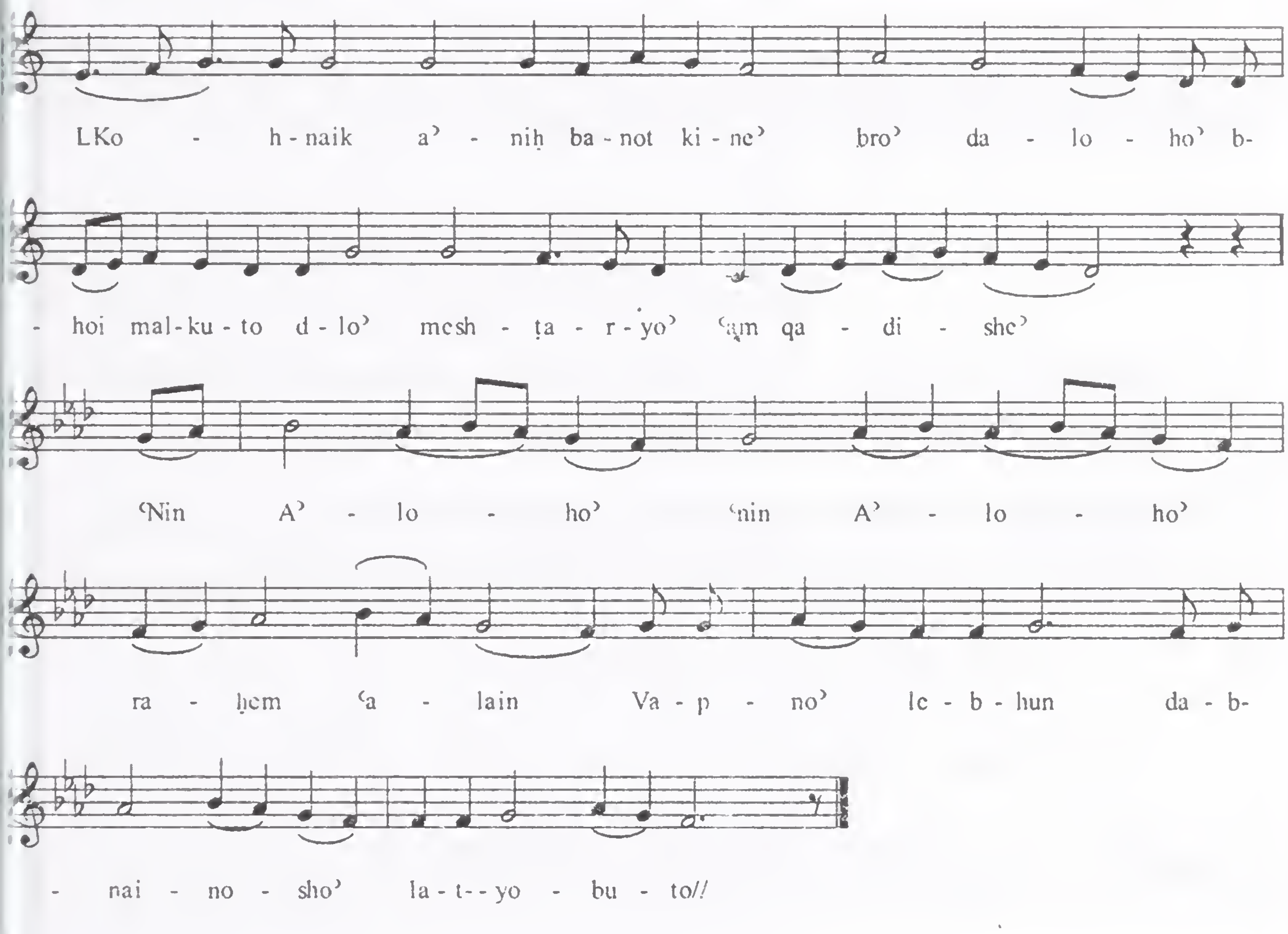




Saturday Ramsho' (Evening)

. ܠܟܗܢܝܟ ܐܢܝܚ ܒܢܘܬ ܟܝܢܐ ܒܪܐ ܕܐܠܗܐ ·

ܒܚܘܝ ܡܠܟܘܬܐ ܕܠܐ ܡܫܬܪܝܐ ܥܡ ܩܕܝܫܐ ❖ ܥܢܝ



Bo'uto' of Mar Ba'lai

1) *Gushmonoyo'* – 8 Rekne. The fifth *'tupso'* is used for the canonical prayers of the fasts.

2) *Structure* – 2 lines having 7 syllables per line (penta-syllabic)

- - - - - [5]

- - - - - [5]

3) *Frequency of Use* – Very frequent as it appears in nearly every liturgical service of the West Syriac Tradition.

Special Notes – While this form is penta-syllabic, (it requires 6 syllable timing when sung to achieve the proper melody.)

Mar Ba 'lai - 1

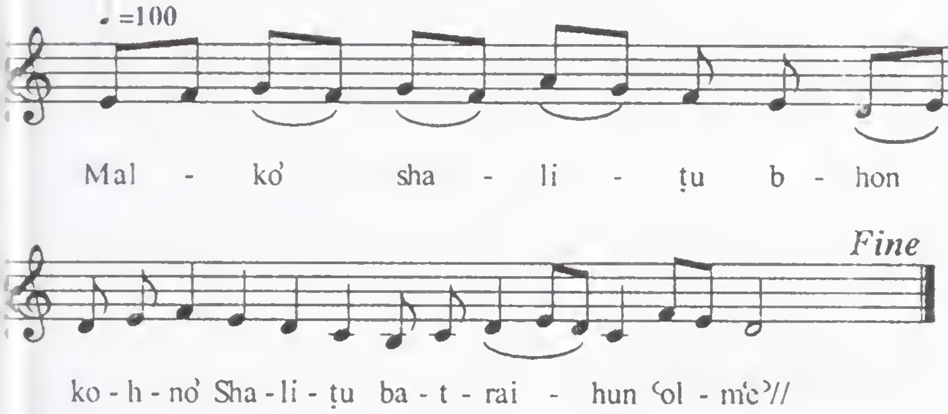
ܒܥܘܬܐ

ܕܡܪܝ ܒܠܝ ܀

ܩܕܡܝܐ.

ܡܠܟܐ ܫܠܝܛ ܗܘ. ܒܗܘܢ ܥܠܡܐ ܕܥܒܪ.

ܟܗܢܐ ܫܠܝܛ ܗܘ ܒܬܪܝܗܘܢ ܥܠܡܐ

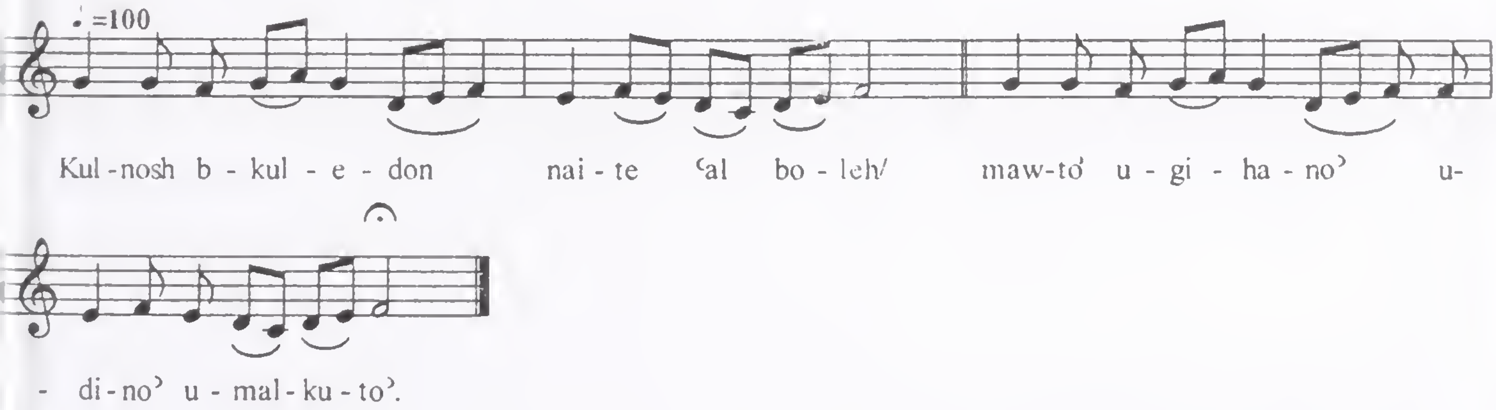


Mar Ba 'lai - 2

ܐܚܪܢܐ.

ܟܠܢܫ ܒܟܠܥܕܢ ܢܝܬܐ ܥܠ ܒܠܗ.

ܡܘܬܐ ܘܓܗܢܐ. ܘܕܝܢܐ ܘܡܠܟܘܬܐ ܀

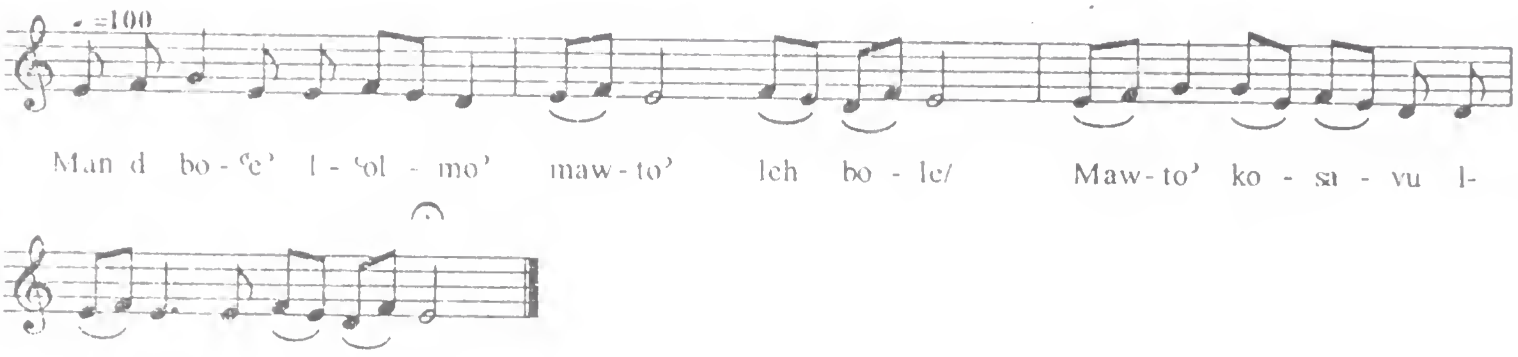


Mar Ba 'lai - 3

ܠܥܢܝܕܐ.

ܡܢ ܕܒܥܐ ܠܥܠܡܐ. ܡܘܬܐ ܠܗ ܒܥܐ.

ܡܘܬܐ ܟܣܐ ܗܘ. ܕܟܠ ܐܢܫ ܥܐܠ ܒܗ܀

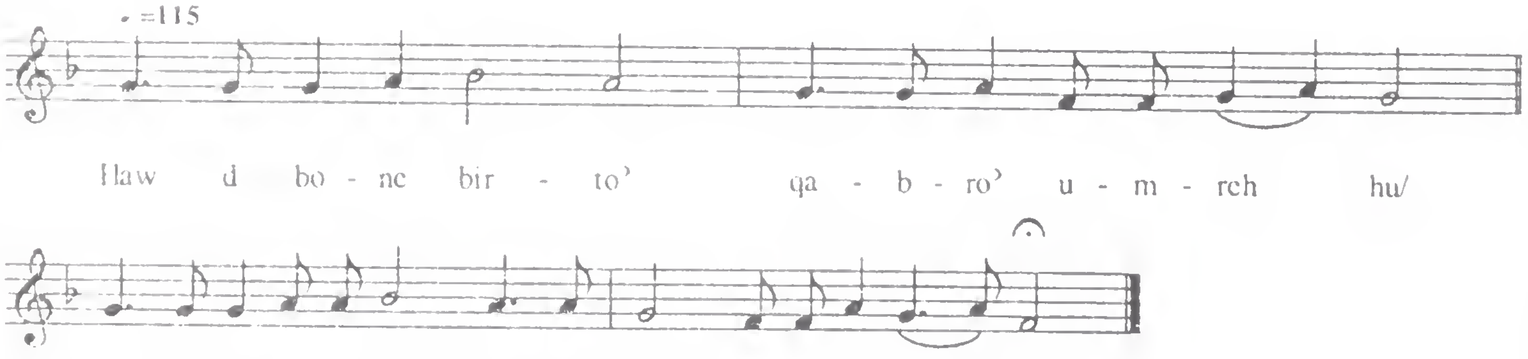


Mar Ba 'lai - 4

ܕܚܝܐ.

ܗܘ ܕܒܢܐ ܒܝܪܬܐ. ܩܒܪܐ ܡܪܗ ܗܘ.

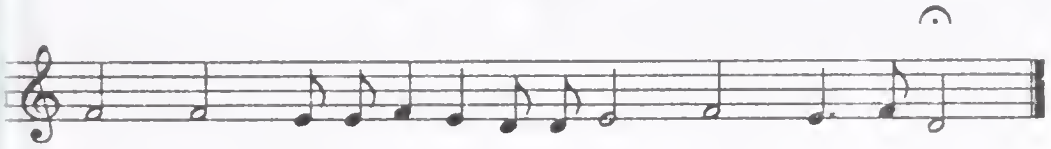
ܩܒܪܐ ܬܪܥܐ ܗܘ ܕܟܠ ܐܢܫ ܥܐܠ ܒܗ܀



Mar Ba 'lai - 5

ܣܥܝܡܐ.

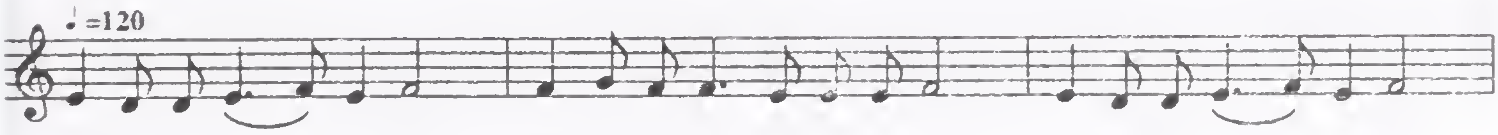
ܐܝܢܐ ܕܡܣܢܐ. ܡܪܝܐ ܣܗܕ ܒܗ. ܘܐܝܢܐ
ܕܡܓܕܦ. ܡܪܝܐ ܕܐܢ ܠܗ ܀

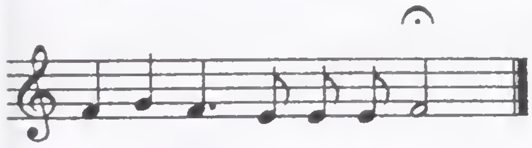


Mar Ba 'lai - 6

ܬܠܬܠܬܐ.

ܡܬܝ ܕܡܘܬ ܐܢܫܐ. ܡܪܩܘܣ ܕܡܘܬ ܐܪܝܐ.
ܠܘܩܘܣ ܕܡܘܬ ܬܘܪܐ. ܝܘܚܢܢ ܢܫܪܐ ܀



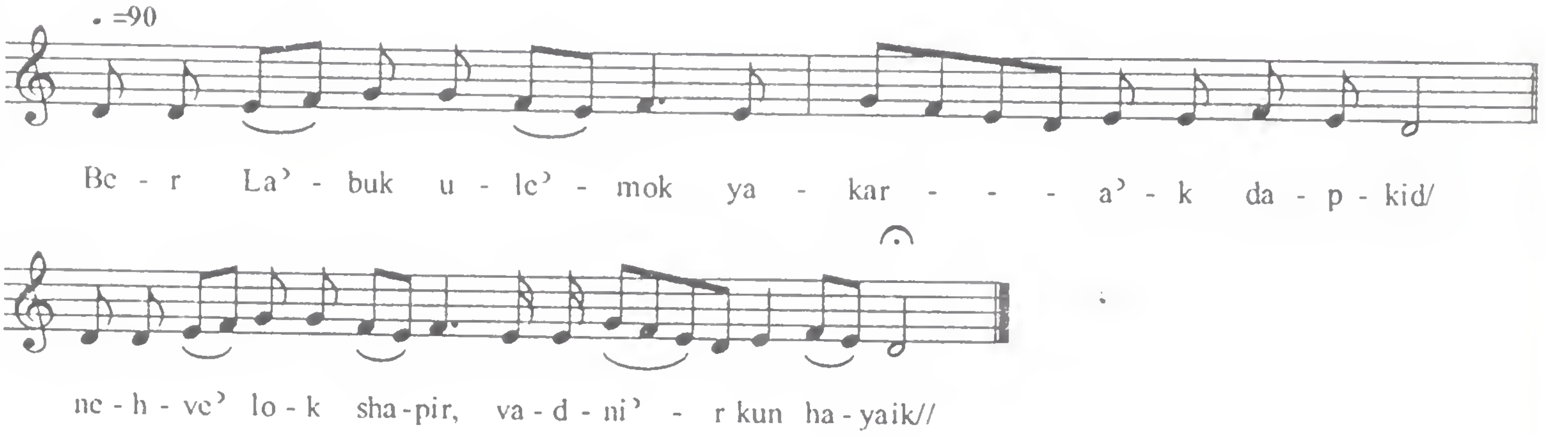


Mar Ba 'lai -7

ܡܥܢܝܬܐ.

ܒܪ ܠܐܒܘܟ ܘܠܐܡܟ. ܝܩܪ ܐܝܟ ܕܦܩܝܕ.

ܘܢܗܘܐ ܠܟ ܫܦܝܪ. ܘܢܐܪܟܘܢ ܚܝܝܟ܀

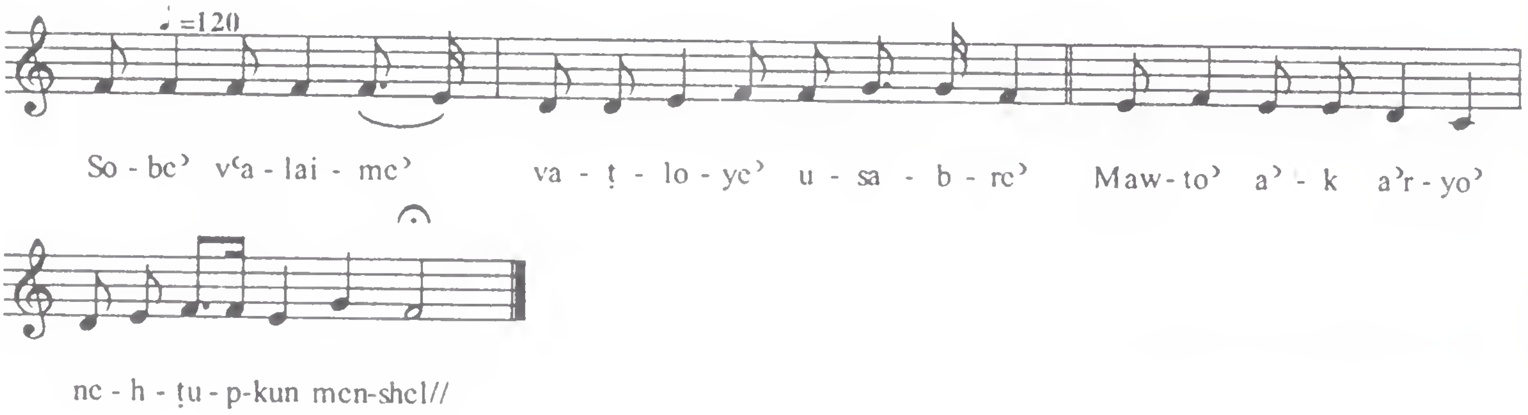


Mar Ba 'lai -8

ܥܘܢܝܬܐ.

ܣܒܐ ܘܥܠܝܡܐ. ܘܛܠܝܐ ܘܫܒܪܐ.

ܡܘܬܐ ܐܝܟ ܐܪܝܐ. ܢܚܛܘܦܟܘܢ ܡܢܫܠ܀

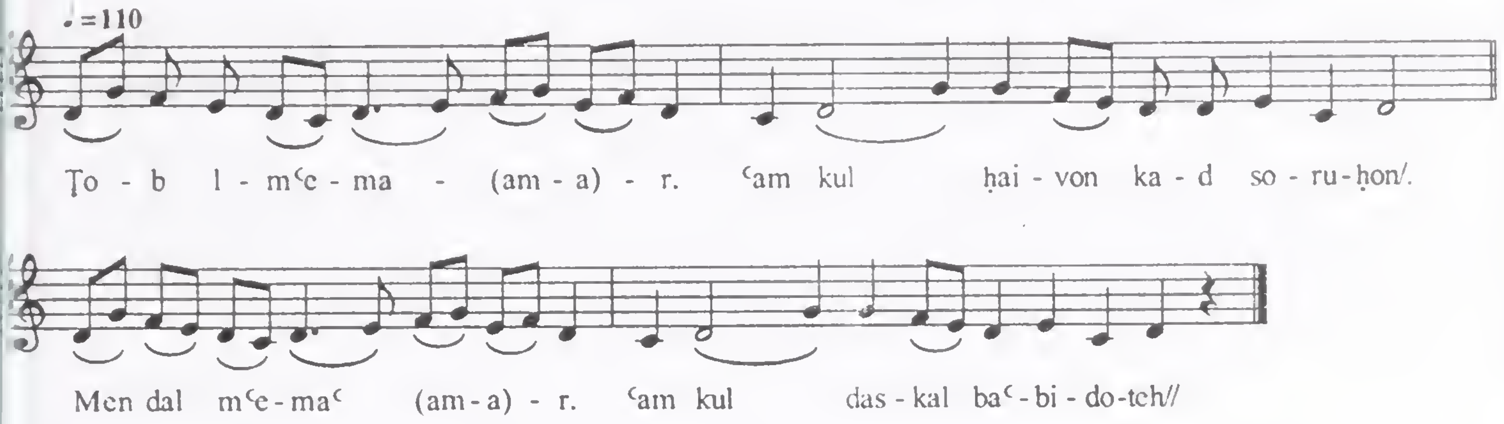


Shuhlopo' - Mar Jacob 1

ܫܘܚܠܦܐ ܕܩܠܐ ܕܡܪܝ ܝܥܩܘܒ܀

ܦܫܝܛܐ܀

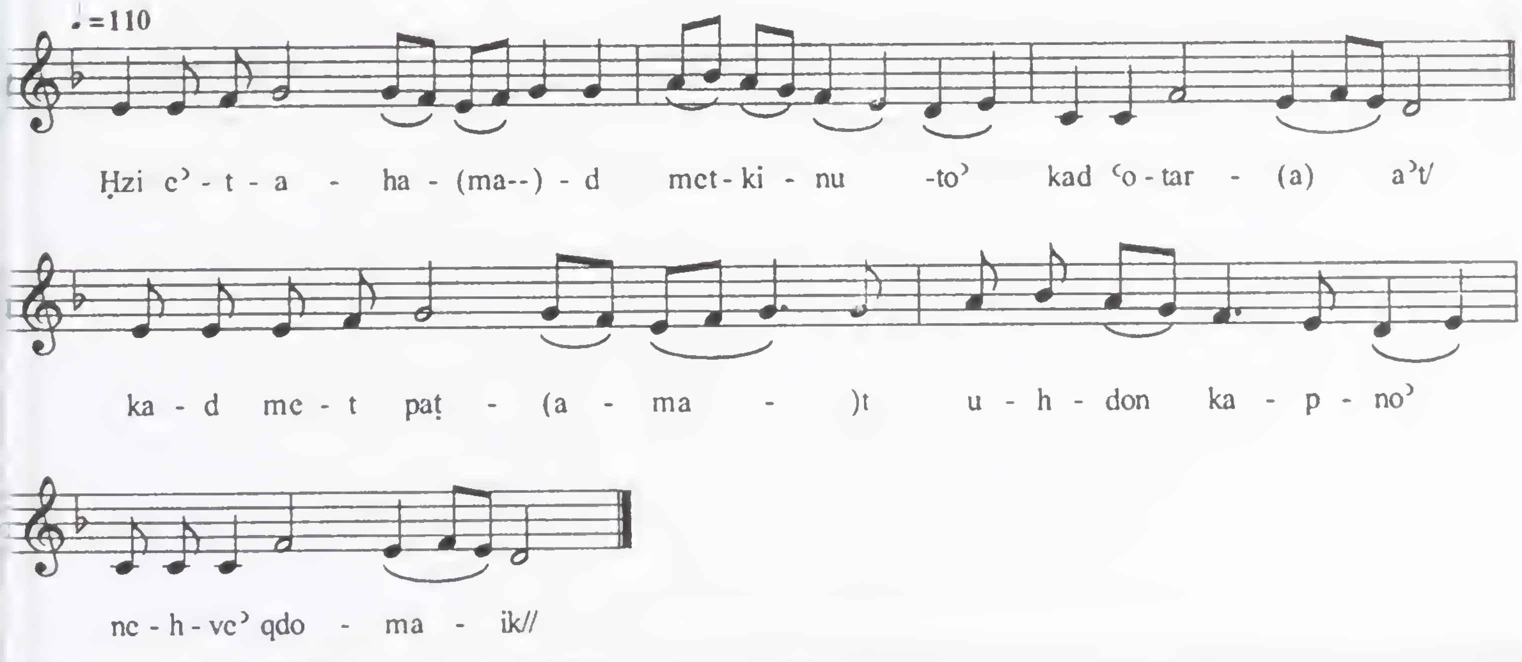
ܛܒ ܗܘ ܠܡܥܡܪ ܥܡ ܟܠ ܚܝܘܢ ܟܕ
ܣܪܘܚܝܢ. ܛܒ ܕܠܡܥܡܪ ܥܡ ܟܠ ܕܣܟܠ
ܒܥܒܝܕܬܗ܀



Shuhlopo' - Mar Jacob 2

ܐܪܝܐ.

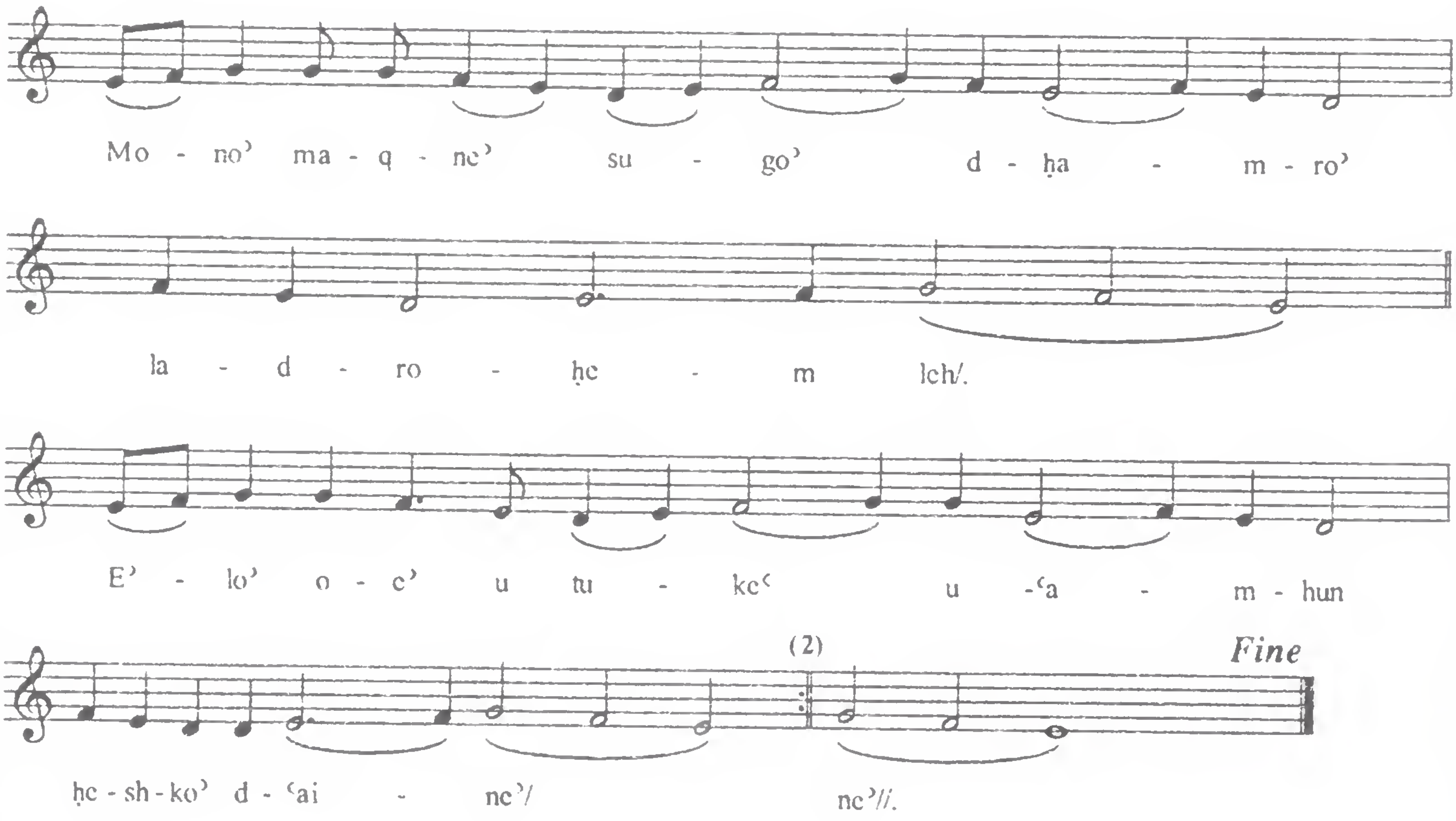
ܚܙܝ ܐܝܟܢ ܡܣܟܢܘܬܐ ܟܕ ܥܬܝܪܐ ܐܢܬ.
ܟܕ ܡܬܦܛܡܐ ܐܘܚܕܢ ܟܦܢܐ ܢܗܘܐ
ܩܕܡܝܟ܀



Shuhlopo'- Mar Jacob 3

ܐܚܪܢܐ.

ܡܢܐ ܡܩܢܐ ܣܘܓܐ ܕܚܡܪܐ ܠܕܪܚܡ
ܠܗ. ܐܠܐ ܐܢܬ ܘܬܘܟ ܘܥܡܗܘܢ ܚܫܟܐ
ܕܥܝܢܐ܀

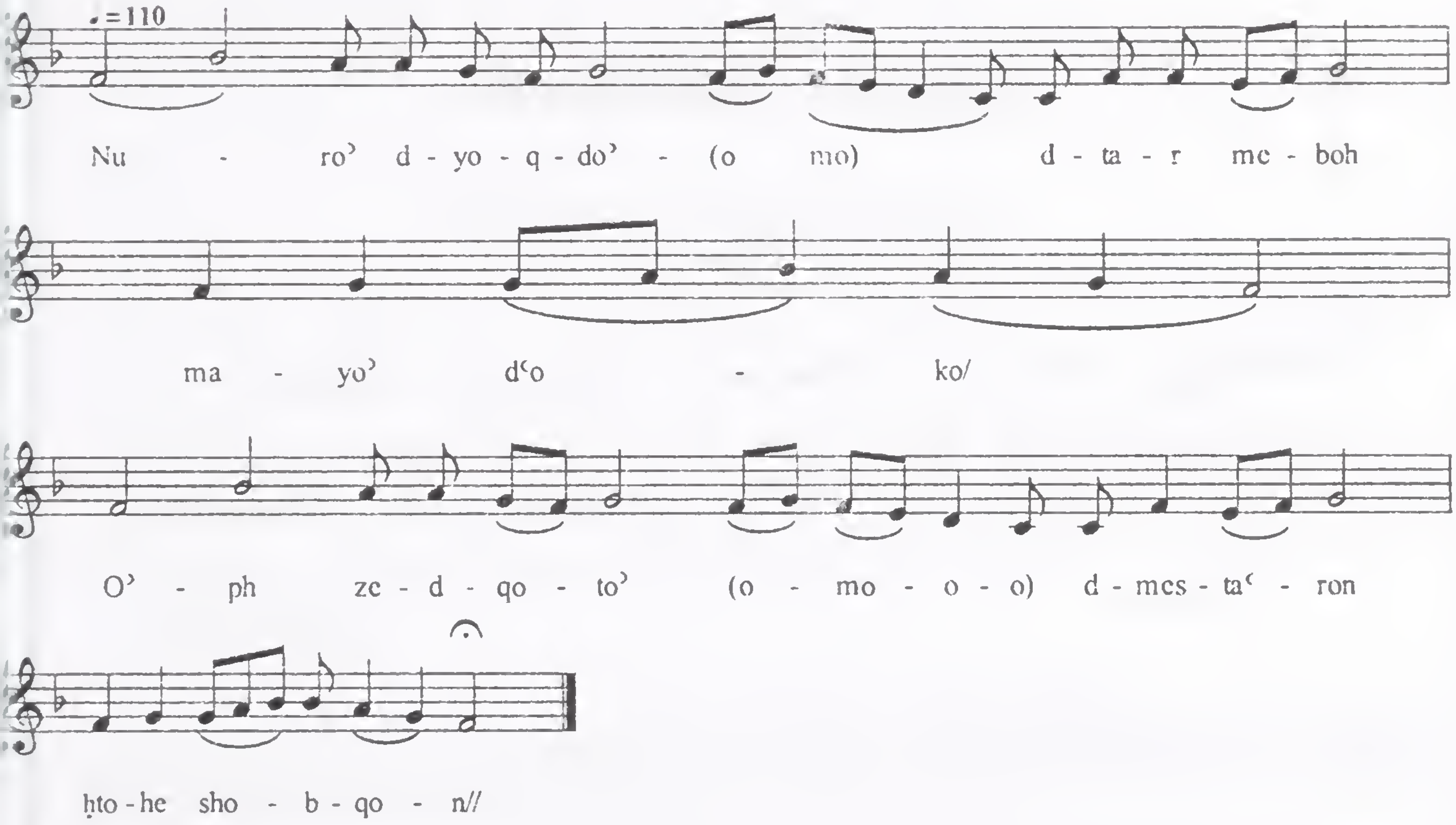


Shuhlopo' - Mar Jacob 4

ܘܫܠܡܐ.

ܢܘܪܐ ܕܝܩܕܐ ܒܗ ܕܬܪܡܐ ܒܗ ܡܝܐ ܕܥܟܐ

ܐܦ ܙܕܩܬܐ ܒܗ ܕܡܣܬܥܪܢ ܚܛܗܐ ܫܒܩܝܢ܀

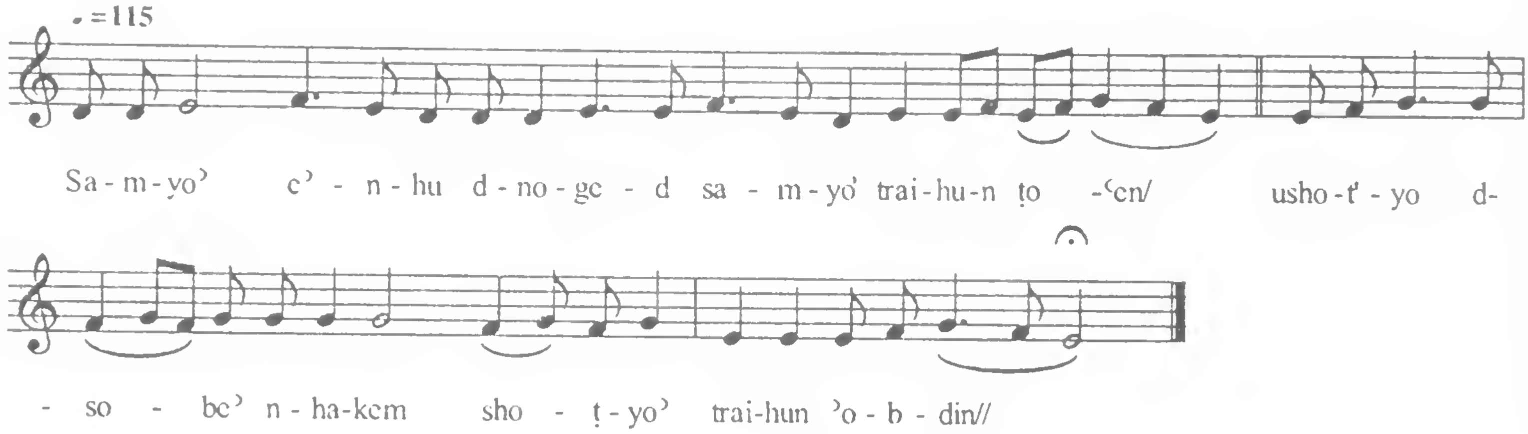


Shuhlopo' - Mar Jacob 5

ܣܡܝܐ.

ܣܡܝܐ ܐܢܘܢ ܕܢܓܕ ܣܡܝܐ ܬܪܝܗܘܢ ܛܥܝܢ.

ܘܫܛܝܐ ܕܨܒܐ ܢܚܟܡ ܫܛܝܐ ܬܪܝܗܘܢ ܥܒܕܝܢ܀



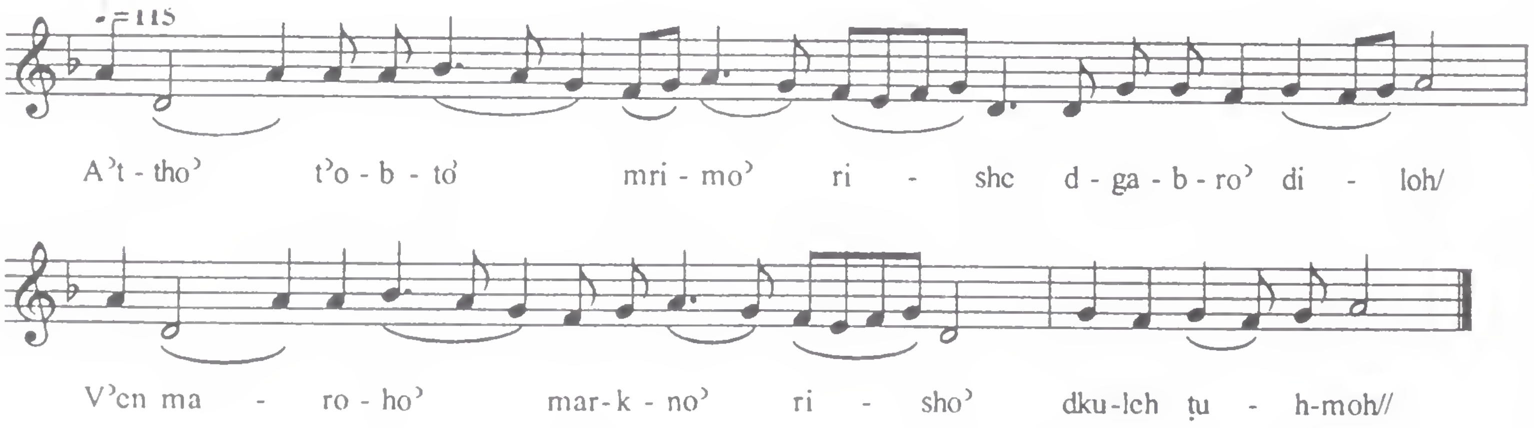
Shuhlopo' - Mar Jacob 6

ܐܬܬܐ.

ܐܢܬܬܐ ܛܒܬܐ ܡܪܝܡܐ ܪܫܗ ܕܓܒܪܐ

ܕܝܠܗ. ܘܐܢ ܡܪܚܐ ܡܪܟܢܐ ܪܫܐ ܕܟܠܗ

ܛܘܗܡܗ܀



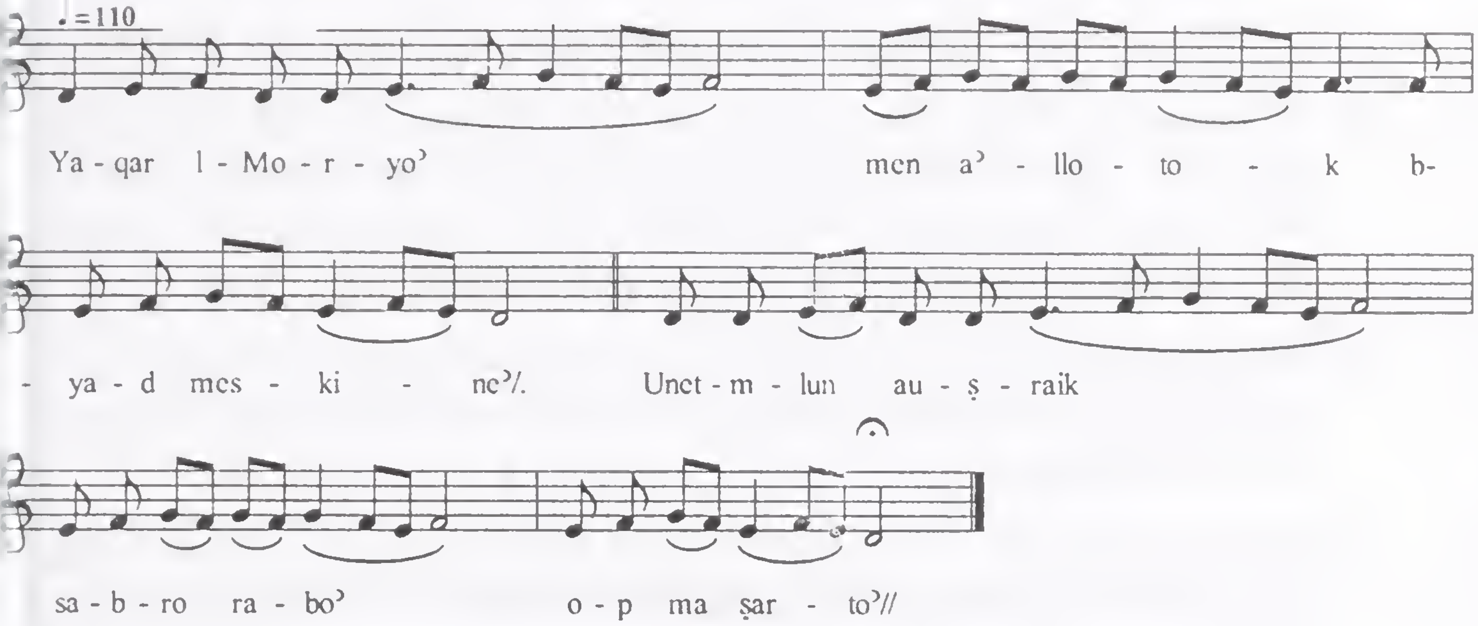
Shuhlopo' - Mar Jacob 7

ܡܫܝܚܐ.

ܝܩܪ ܠܡܪܝܐ ܡܢ ܥܠܠܬܟ ܒܝܕ ܡܣܟܢܐ

ܘܢܬܡܠܘܢ ܐܘܨܪܝܟ ܣܒܪܐ ܪܒܐ ܐܦ

ܡܣܪܬܐ܀



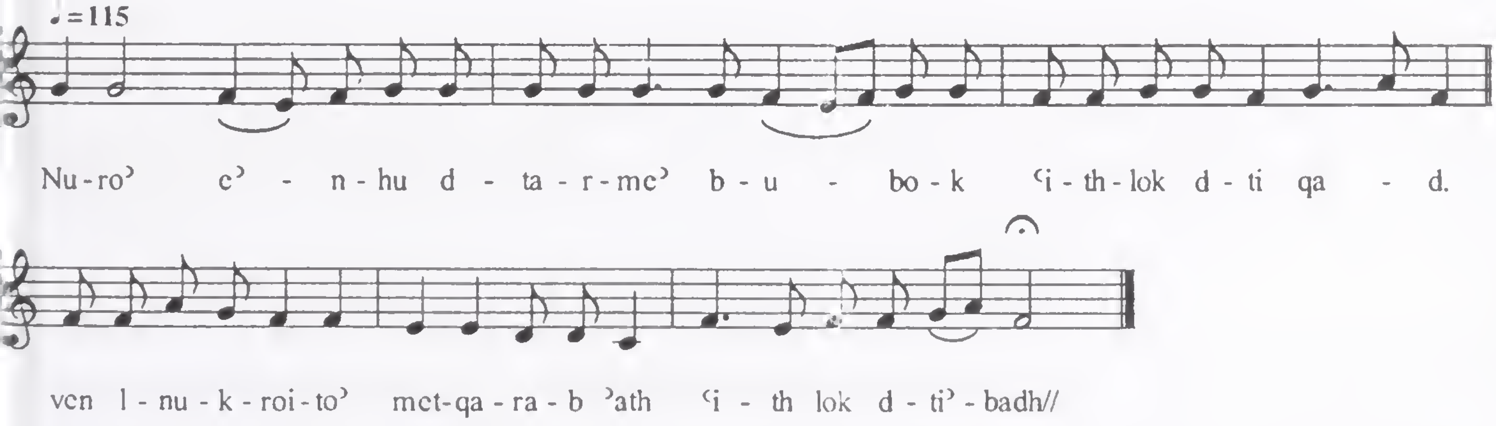
Shuhlopo' - Mar Jacob 8

ܐܘܡܝܠܐ.

ܢܘܪܐ ܐܢܗܘ ܕܬܪܡܐ ܒܒܘܒܟ ܐܝܬ ܠܟ

ܘܐܢ. ܐܘ ܠܢܘܟܪܝܬܐ ܡܬܩܪܒ ܐܢܬ ܐܝܬ

ܠܟ ܕܬܐܒܕ܀



Qadish A'th A'loho' (Trisagion)

1) *Gushmonoyo'* – 8 Rekne for Ramsho, 8 Rekne for Sapro'.

2) *Structure* – It is the prayer of the Trisagion (Thrice-Holy Hymn). The structure for the Ramsho and Sapro' differ. The Sapro includes "Halleluiah" and "Kurielaison" at the end of the 1st and 2nd lines, respectively.

3) *Frequency of Use* – Not very frequently used. Normally the Trisagion is chanted only during the Ramsho and Sapro' of Feast Days.

4) *Special Notes* – The final line of the prayer following "Crucified for us" in the Ramsho' is "Praise to Thee, O Lord", while in the Sapro' it is "Have mercy upon us".

Qadish A'th A'loho' -1

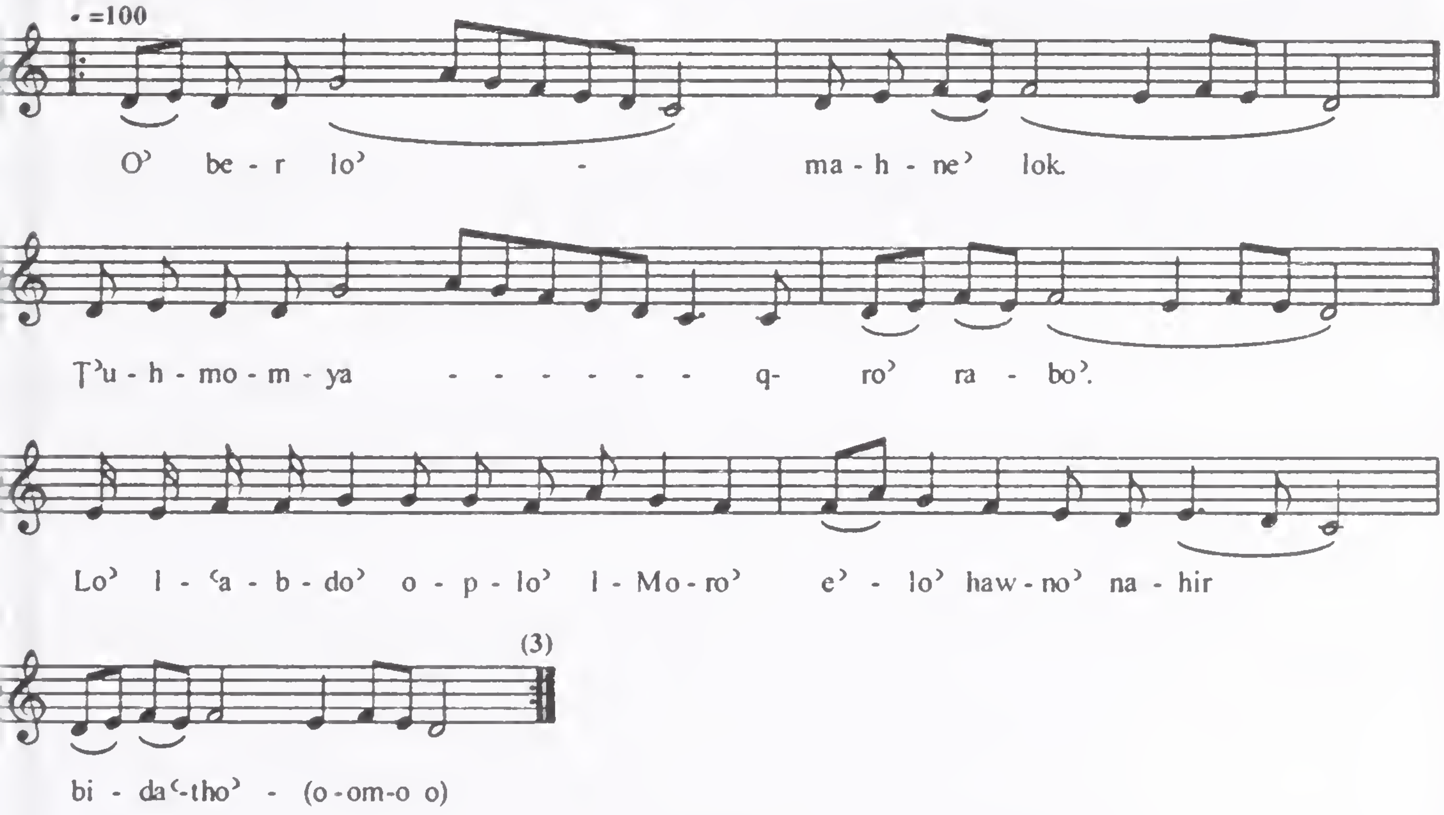
ܩܕܝܫܬ ܐܠܗܐ ܕܩܕܡܝܐ܀

ܩܕܡܝܐ.

ܐܘ ܒܪܢܫ ܠܐ ܡܗܢܐ ܠܟ. ܬܘܗܡܡܐ ܡܩܪܒܐ
ܘܒܝܫܐ. ܠܐ ܠܥܒܕܐ ܐܦܠܐ ܠܡܪܐ. ܐܠܐ ܗܘܢܐ
ܢܗܝܪ ܒܝܕܥܬܐ܀

ܡܢܘ ܐܠܗܟܘܢ ܕܠܟܘܢ. ܡܢܘ ܢܦܫ ܘܪܘܚܟܘܢ
ܕܠܟܘܢ. ܡܢܘ ܡܫܠܠ ܐܣܩܘܦܘܬܟܘܢ.
ܘܪܒܘܬܐ ܐܠܗܟܘܢ ܕܠܟܘܢ܀

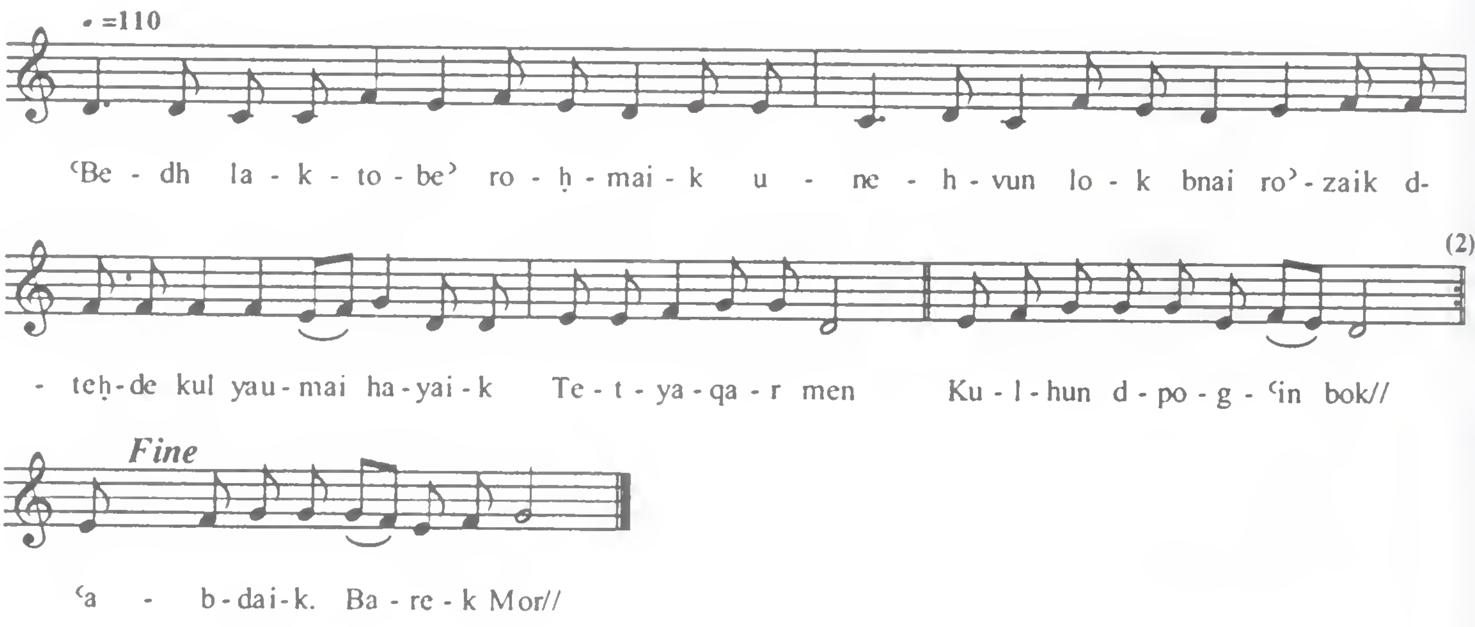
ܡܘܕܝܢܢ ܠܟ ܐܠܗܐ. ܡܘܕܝܢܢ ܠܟ ܒܪܐ.
ܡܘܕܝܢܢ ܠܟ ܡܠܟܐ ܡܫܝܚܐ. ܕܐܬܐ ܠܡܚܕܬܐ
ܠܟܠܢ. ܒܪܚܡܘܗܝ܀



Qadish A'th A'loho' -2

ܥܒ̈ܕܐ ܕܐܠܗܐ. ܕܠܒܝܫܝ ܟܠ ܡܩܒܠ ܚܝܝ̈ܢ. ܘܐܬܬܥܝܪ

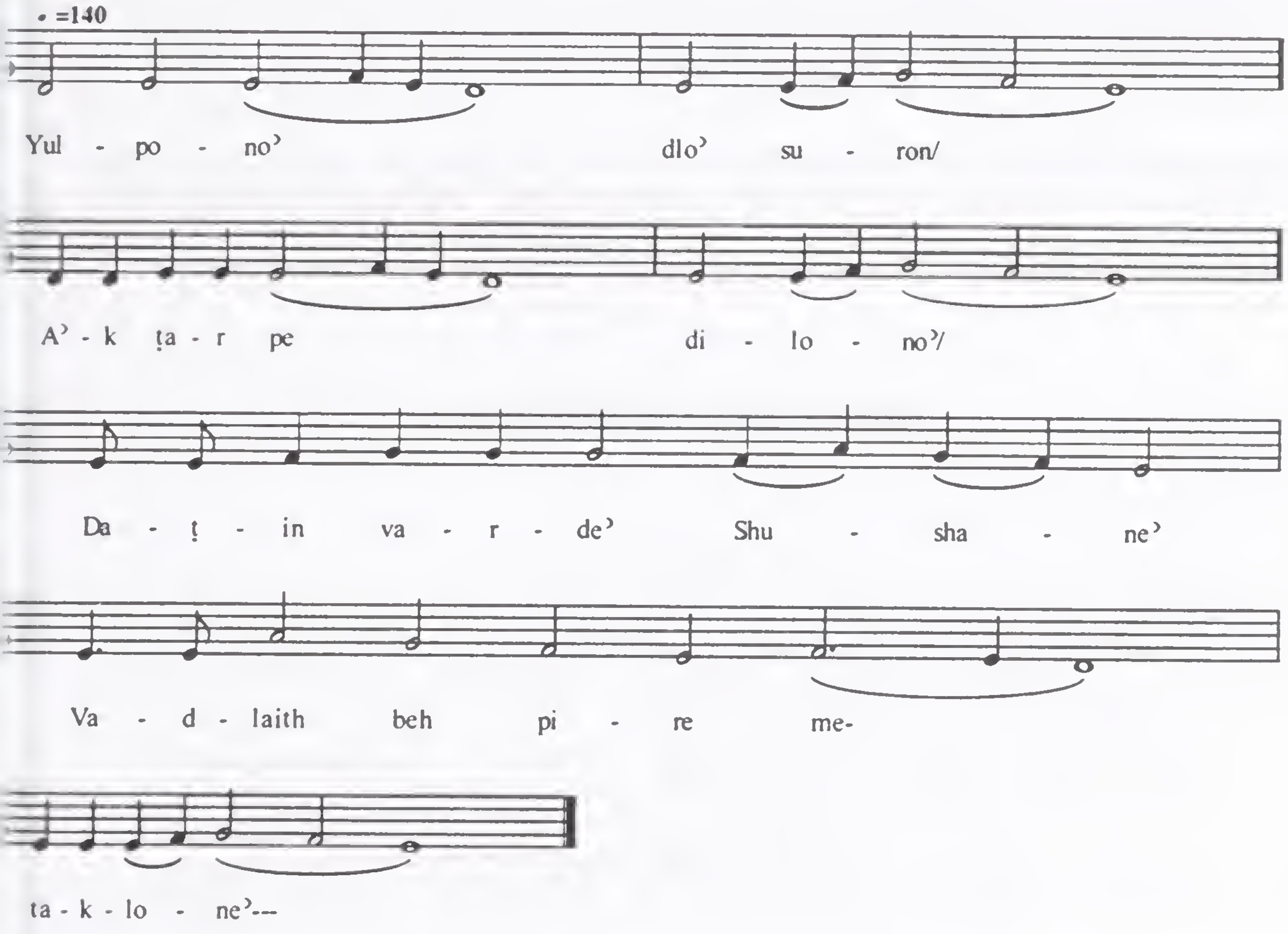
ܡܢ ܟܠܗܘܢ ܕܦܓܥܝܢ ܒܟ܀



Qadish A'th A'loho' -3

ܐܚܪܢܐ܀

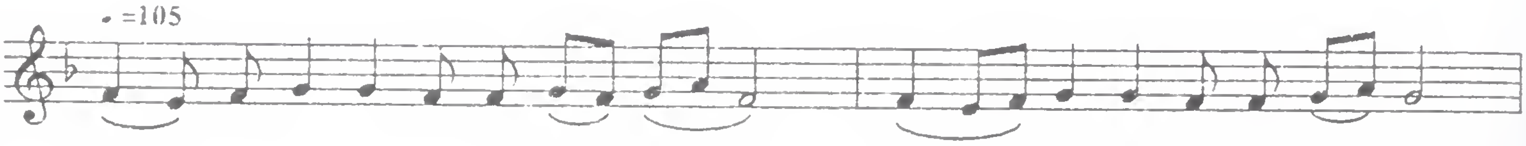
ܝܘܠܦܢܐ ܕܠܐ ܣܘܪܢ. ܐܝܟ ܛܪܦܐ ܕܐܝܠܢܐ.
ܕܛܥܝܢ ܘܖ̈ܕܐ ܘܫܘܫܢ̈ܐ. ܘܕܠܝܬ ܒܗ ܦܐܖ̈ܐ
ܡܬܬܟܠܢܐ܀



Qadish A'th A'loho' -4

ܪܟܝܟܐ ܀

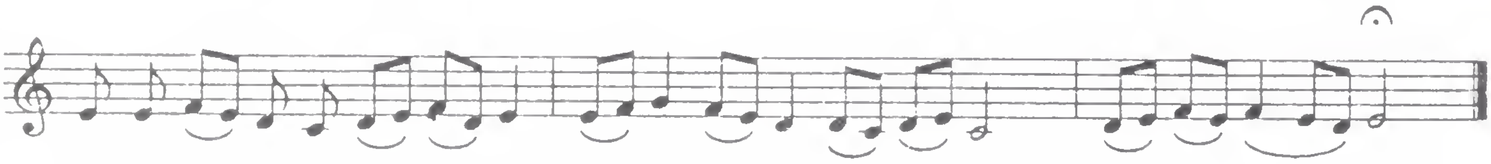
ܗܘ ܕܒܥܐ ܠܒܢܝܐ. ܫܦܝܪ̈ܐ ܠܐ ܣܢܝܐ.
ܢܬܚܫܚ ܐܝܟܡܐ ܕܐܘܠܝܐ. ܒܙܘܘܓܐ ܕܟܝܐ.
ܢܡܘܣܝܐ ܀



Qadish A'th A'loho' -5

ܫܚܝܡܐ ܀

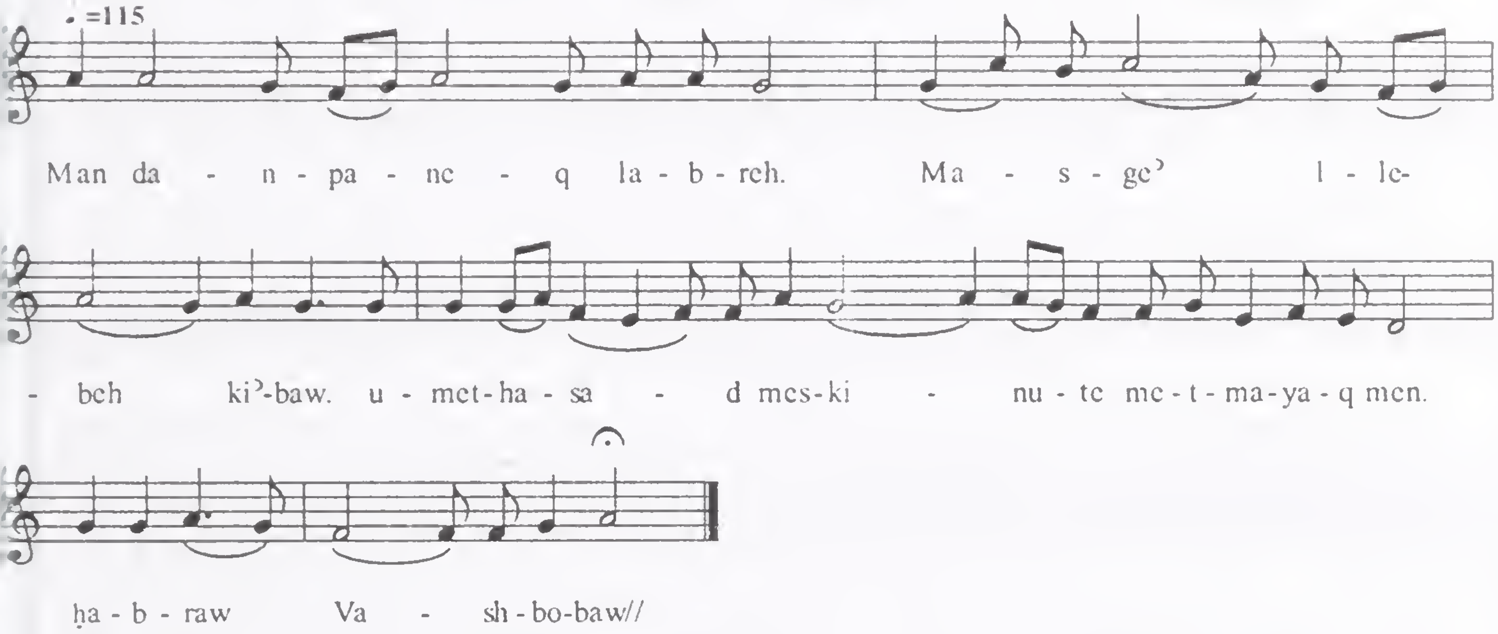
ܢܝܚܐ ܠܝܬ ܠܚܣܘܡܐ. ܠܐ ܒܠܠܝܐ
ܘܒܐܝܡܡܐ. ܒܗܢ ܥܠܡܐ ܘܒܗܘ ܕܥܬܝܕ.
ܠܝܬ ܠܗ ܒܘܣܡܐ ܐܠܐ ܘܝܐ ܀



Qadish A'th A'loho' -6 - 1

ܡܫܠܡܐ ܀

ܡܢ ܕܡܦܢܩ ܠܒܪܗ. ܡܣܓܐ ܠܠܒܗ
ܟܐܒܘܗܝ. ܘܡܬܚܣܕ ܡܣܟܢܘܬܗ. ܘܡܬܡܝܩܢ
ܚܒܪܘܗܝ ܘܫܒܒܘܗܝ ܀

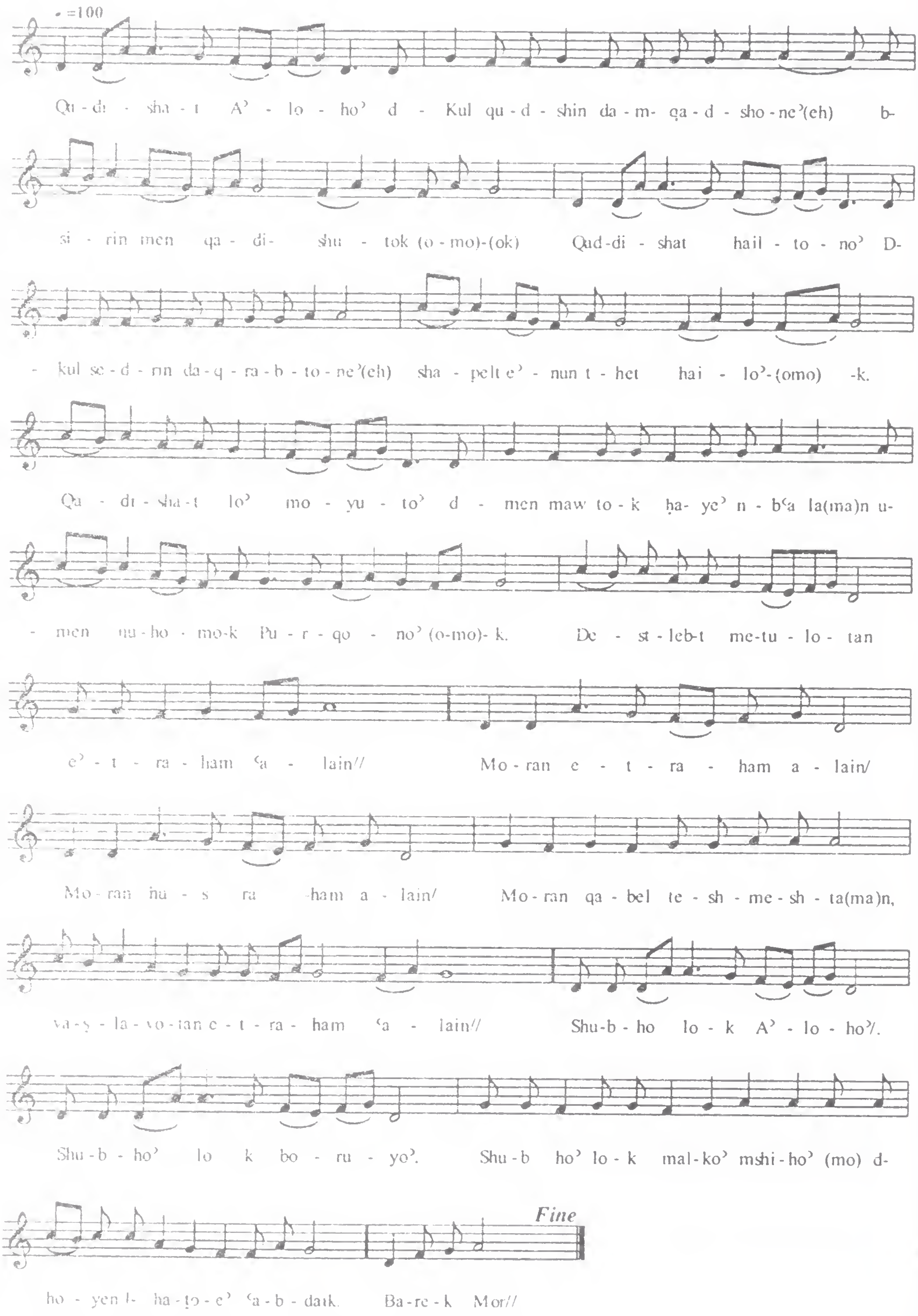


Qadish A'th A'loho' -6 - 2

ܐܦ ܐܚܪܢܐ ܕܡܫܠܡܐ ܀

ܩܕܝܫ ܐܢܬ ܐܠܗܐ. ܕܟܠ ܩܘܕܫܝܢ ܕܡܩܕܫܝܢ
ܩܕܝܫܝܢ ܡܢ ܩܕܝܫܘܬܟ. ܩܕܝܫ ܐܢܬ ܚܝܠܬܢܐ.
ܕܟܠ ܩܕܝܫܝܢ ܕܡܬܟܠܝܢ ܡܩܒܠ ܐܢܘܢ ܐܝܕܗ
ܕܟܠ. ܩܕܝܫ ܐܢܬ ܠܐ ܡܝܘܬܐ. ܕܡܢ ܡܘܬܟ ܚܝܐ
ܠܟܠܗ ܥܠܡ ܝܗܒ ܦܘܪܩܢܐ. ܕܐܬܩܒܠ
ܡܢܝܟܘܢ ܐܡܪ ܠܟܘܢ܁ ܗܢܐ ܐܬܩܒܠܘ
ܘܚܘܒܐ ܀

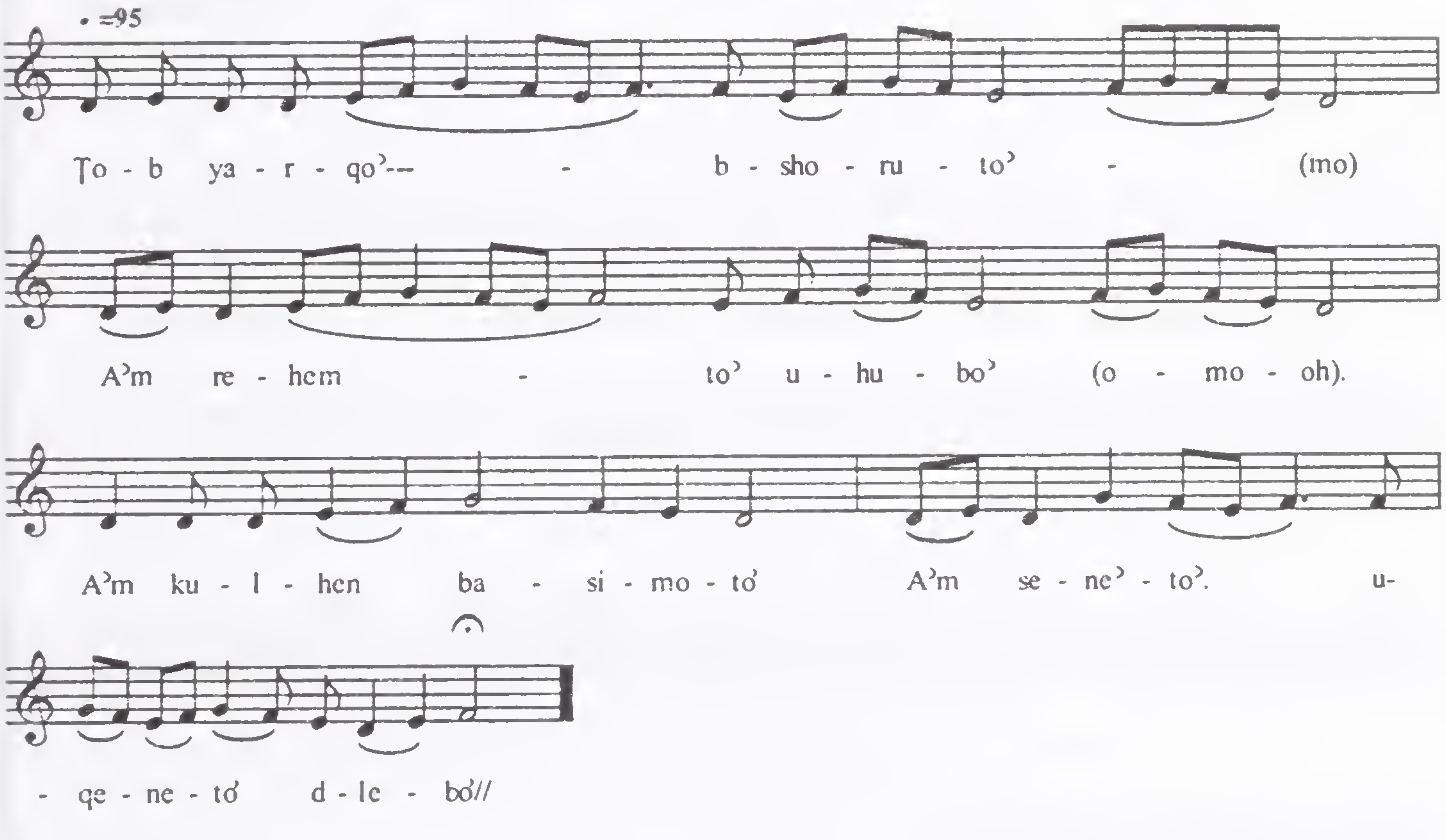
Qadish A'th A'loho' 6-2



Qadish A'th A'loho'- 7

ܡܥܢܝܬܐ ܀

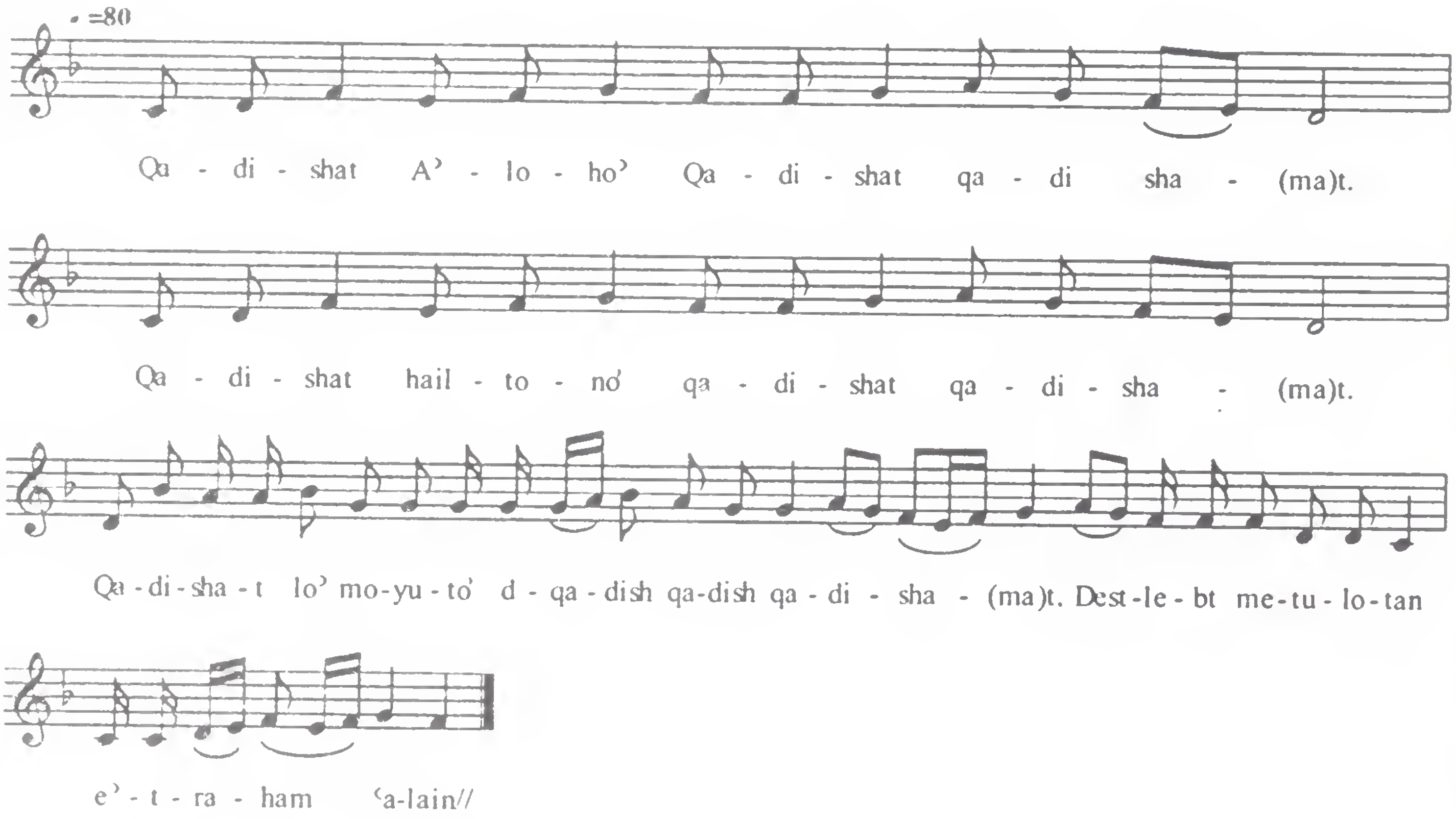
ܛܒ ܝܪܩܐ ܒܫܘܪܝܬܐ. ܥܡ ܪ̈ܚܡܬܐ ܘܚܘܒܐ.
ܥܡ ܟܠܗܝܢ ܒܣܝܡܬܐ. ܥܡ ܣܢ̈ܐܬܐ ܘܩܢ̈ܐܬܐ
ܕܠܒܐ ܀



Qadish A'th A'loho' - 8

ܠܐܒܝܠܐ܀

ܩܕܝܫܬ ܐܠܗܐ. ܘܩܕܝܫܬ ܩܕܝܫܬ. ܩܕܝܫܬ
ܚܝܠܬܢܐ ܘܩܕܝܫܬ ܩܕܝܫܬ. ܩܕܝܫܬ ܠܐ ܡܝܘܬܐ
ܘܩܕܝܫ ܩܕܝܫ ܩܕܝܫܬ ܕܐܨܛܠܒܬ
ܡܛܠܬܢ ܐܬܪܚܡܝ ܥܠܝܢ܀ ܡܢܝ ܐܬܚܫܒܒܝܢ
ܘܡܥܕܐ܀



Qadish A'th A'loho' D'sapro' -1

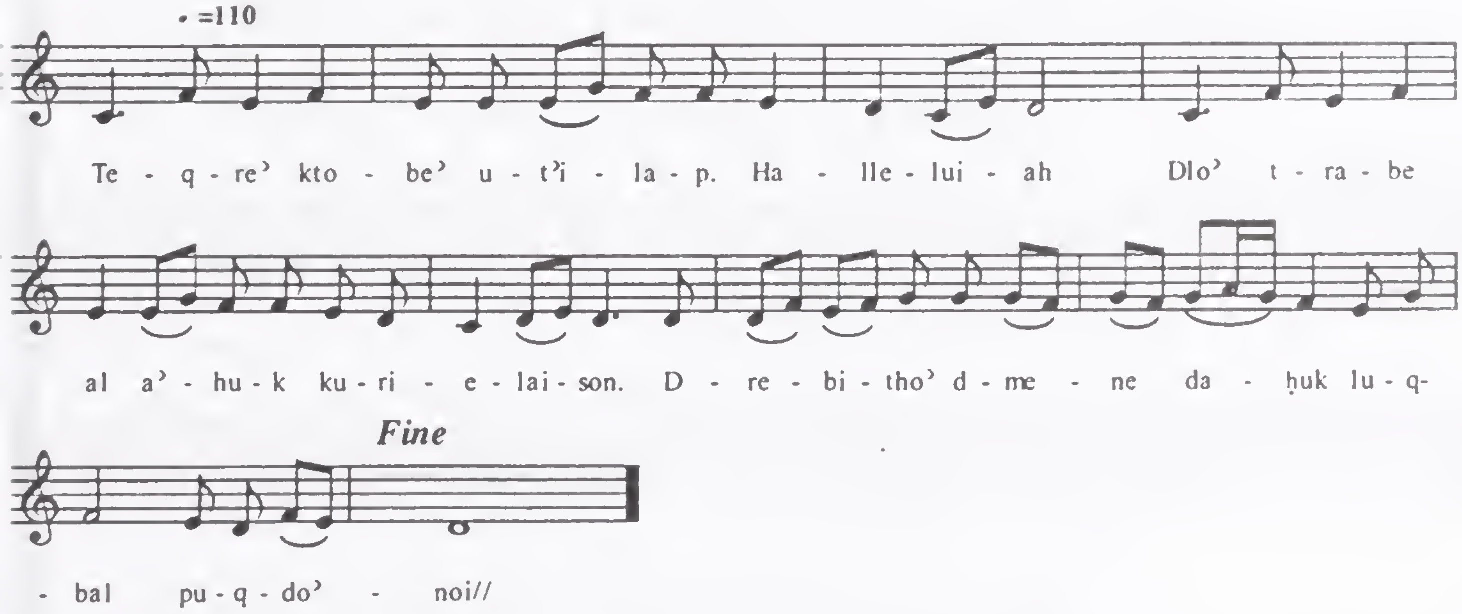
ܩܕܝܫܬ ܐܠܗܐ ܕܨܦܪܐ܀

ܩܕܝܫܐ܀

ܬܩܪܐ ܟܬܒ̈ܐ ܘܬܐܠܦ. ܗ̄. ܕܠܐ ܬܪܒܐ
ܥܠ ܐܚܘܟ. ܩܘ̄ܪ. ܕܪܒܝܬܐ ܕܡܢܗ ܕܐܚܘܟ
ܠܘܩܒܠ ܦܘܩܕܢܝ܀

ܡܪܝ ܐܬܪܚܡ ܥܠܝܢ. ܗ̄. ܡܪܝ ܚܘܣ ܘܪܚܡ
ܥܠܝܢ. ܩܘ̄ܪ. ܡܪܝ ܩܒܠ ܬܫܡܫܬܢ ܘܨܠܘܬܢ
ܘܐܬܪܚܡ ܥܠܝܢ܀

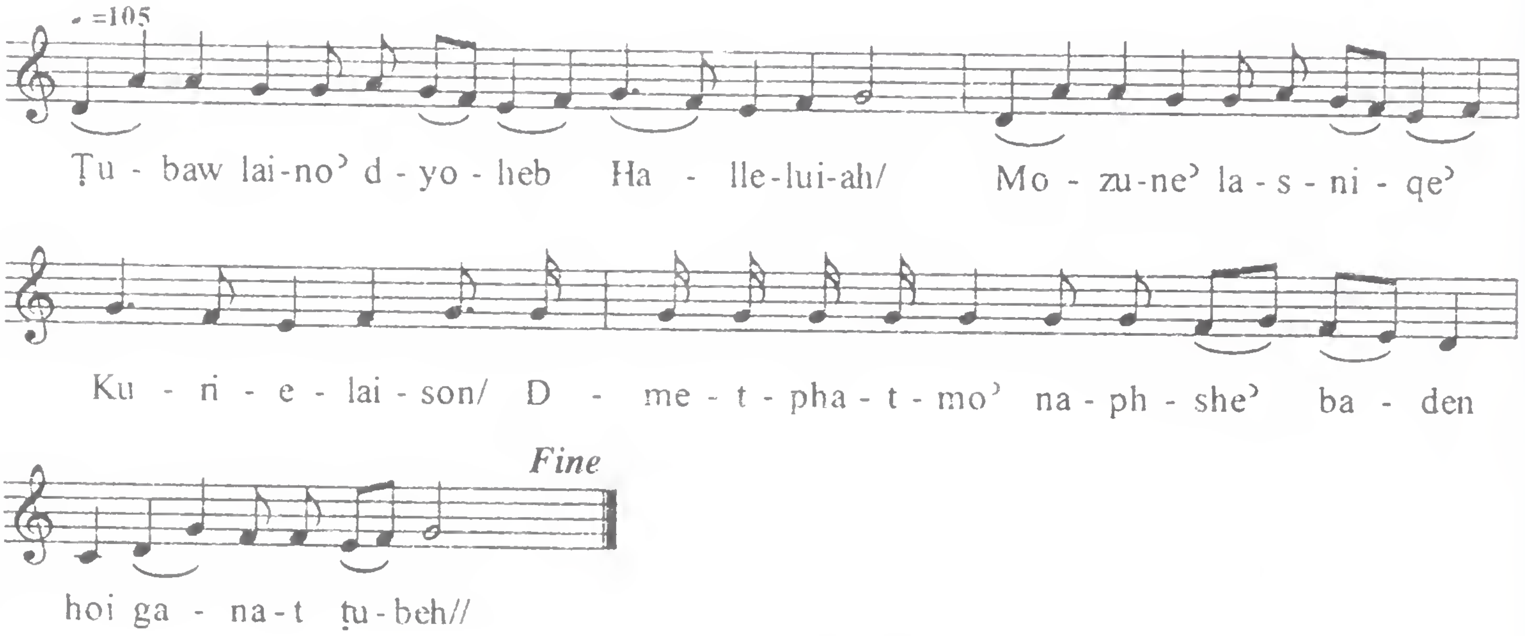
ܫܘܒܚܐ ܠܟ ܐܠܗܐ. ܗ̄. ܫܘܒܚܐ ܠܟ
ܒܪܘܝܐ. ܩܘ̄ܪ. ܫܘܒܚܐ ܠܟ ܡܠܟܐ ܡܫܝܚܐ
ܕܚܐܣ ܚܛܗ̈ܐ ܥܒܕ̈ܝܟ. ܒܪ̈ܚܡܝܟ܀



Qadish A'th A'loho' D'sapro' -2

ܐܪܡܝܐ.

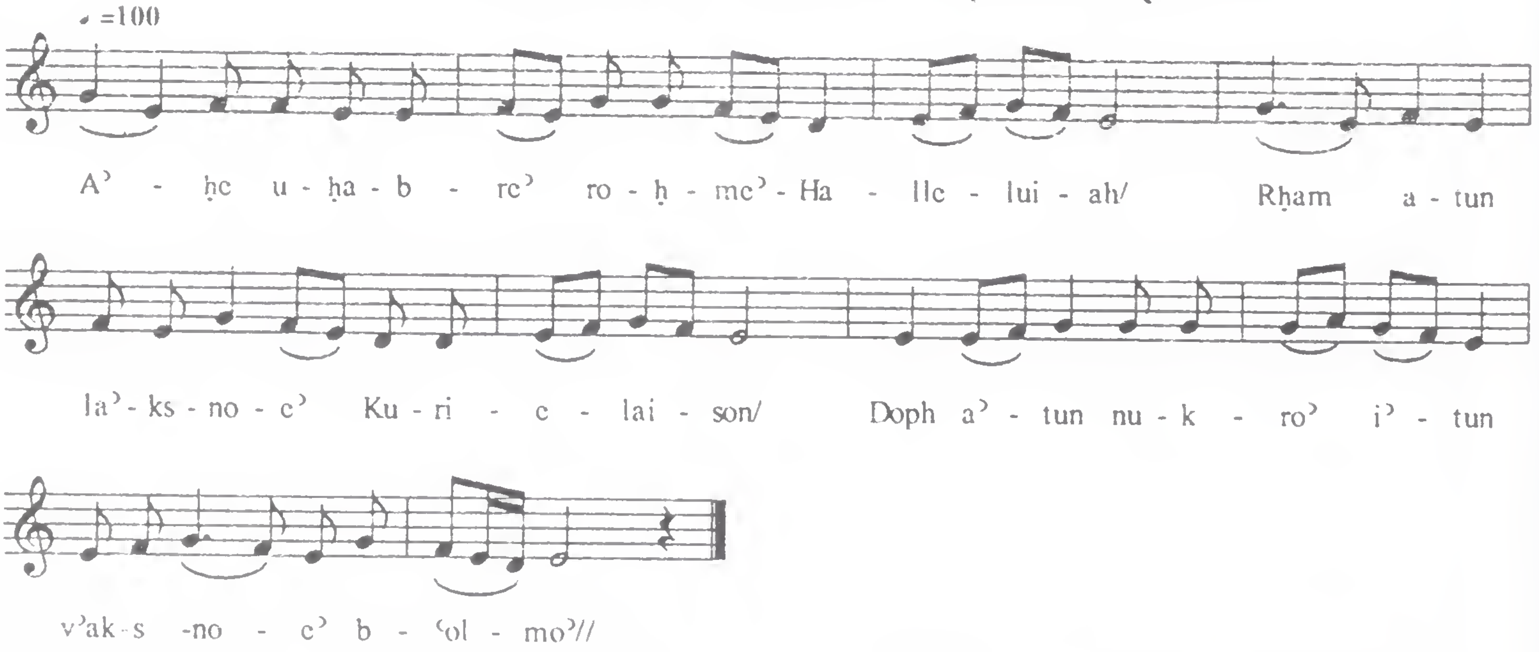
ܛܘܒܘܗܝ ܠܐܝܢܐ ܕܝܗܒ. ܗ. ܡܙܘܢܐ
ܠܣܢܝܩܐ. ܩܘܪ. ܕܡܬܦܛܡܐ ܢܦܫܐ ܒܥܕܢ
ܗܝ ܓܢܬ ܛܘܒܗ: ܡܢ ܐܠܪܣܩܒܒܟܡ
ܡܫܬܐ:



Qadish A'th A'loho' D'sapro' -3

ܐܟܕܝܐ:

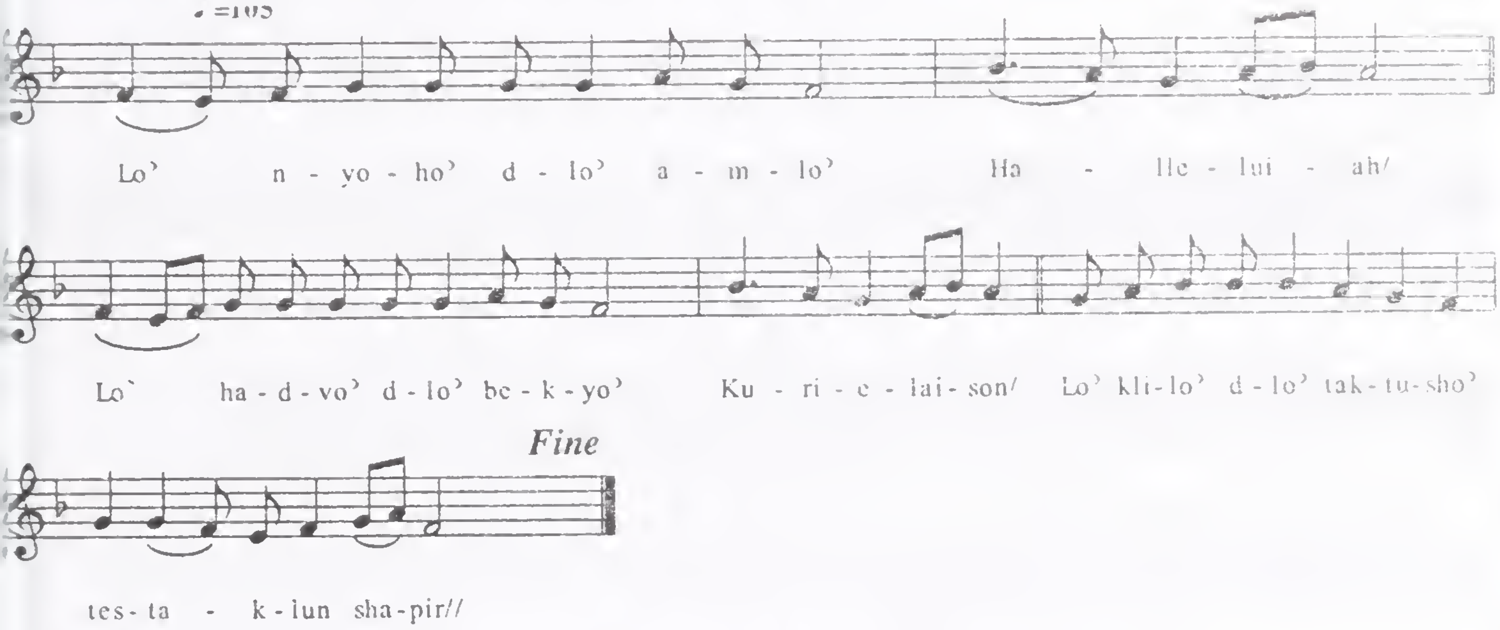
ܐܚܐ ܘܚܒܪܐ ܪܚܡܐ. ܗ.
ܪܚܡܘ ܐܢܬܘܢ ܠܐܟܣܢܝܐ. ܩܘܪ. ܕܐܦ ܐܢܬܘܢ
ܢܘܟܪܝܐ ܐܢܬܘܢ ܘܐܟܣܢܝܐ ܒܥܠܡܐ:



Qadish A'th A'loho' D'sapro' -4

ܙܒܢܐ܀

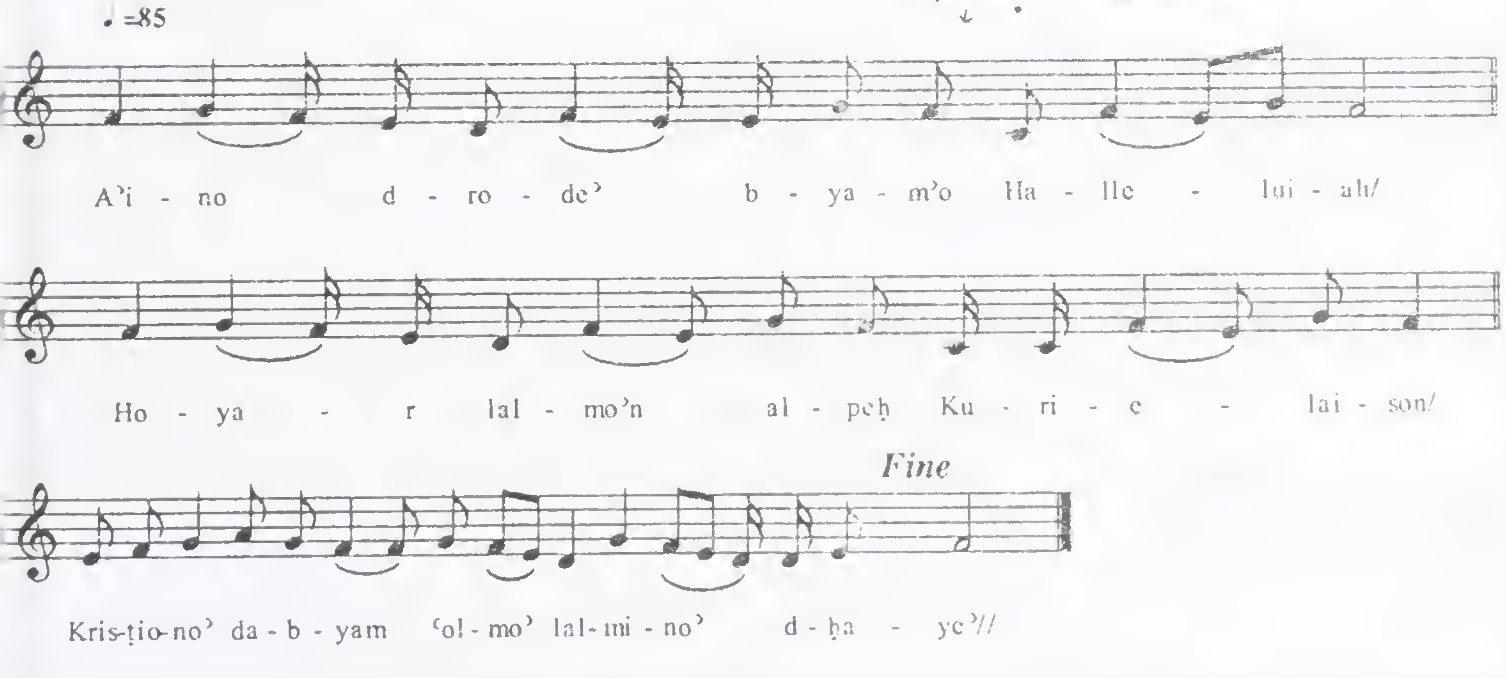
ܠܐ ܢܝܚܐ ܕܠܐ ܥܡܠܐ. ܗ. ܘܠܐ ܚܕܘܬܐ ܕܠܐ ܒܟܝܐ. ܩܘܪ. ܘܠܐ ܟܠܝܠܐ ܕܠܐ ܐܬܟܬܫܐ ܐܫܬܟܚܘ ܫܦܝܪ܀



Qadish A'th A'loho' D'sapro' - 5

ܫܚܝܡܐ.

ܐܝܢܐ ܕܪܕܐ ܒܝܡܐ. ܗ. ܚܙܐ ܠܥܠܡܐ ܐܠܦܗ. ܩܘܪ. ܟܪܣܛܝܢܐ ܕܒܝܡ ܥܠܡܐ ܠܡܝܢܐ ܕܚܝܐ܀

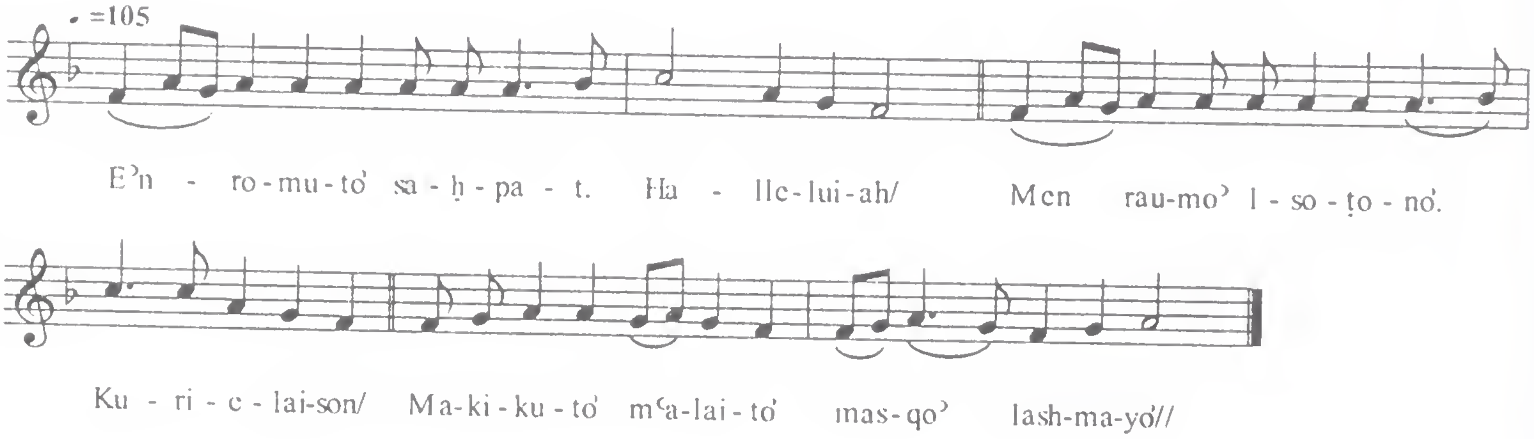


Qadish A'th A'loho' D'sapro' -6

ܫܬܬܐ.

ܐܢ ܪܘܡܘܬܐ ܣܚܦܬ. ܗ. ܡܢ ܪܘܡܐ ܠܣܛܢܐ

ܩܘܪ. ܡܟܝܟܘܬܐ ܡܥܠܝܬܐ ܡܣܩܐ ܠܫܡܝܐ܀



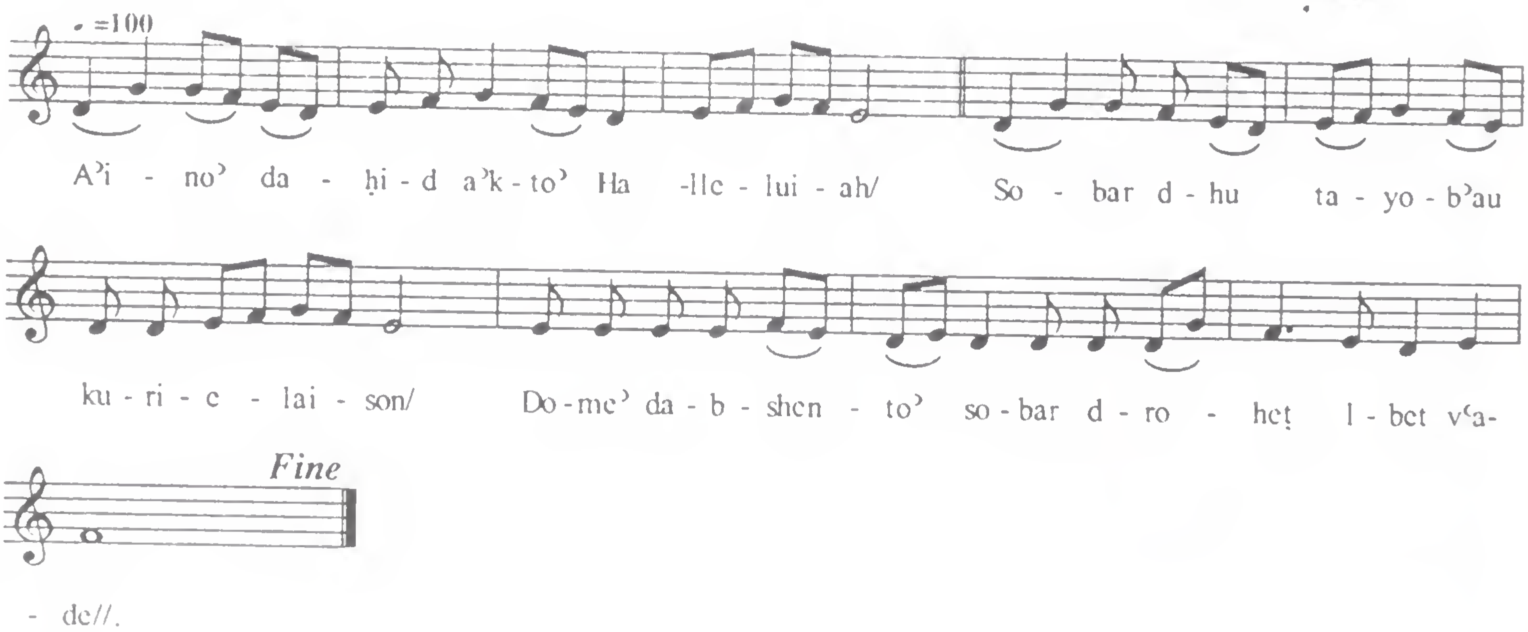
Qadish A'th A'loho' D'sapro' -7

ܫܒܥܬܐ.

ܐܝܢܐ ܕܐܚܝܕ ܐܟܬܐ. ܗ. ܣܒܪ ܕܗܘ ܛܝܒܘ

ܗܘ. ܩܘܪ. ܕܘܡܐ ܕܒܫܢܬܐ ܣܒܪ ܕܪܗܛ ܠܒܝܬ

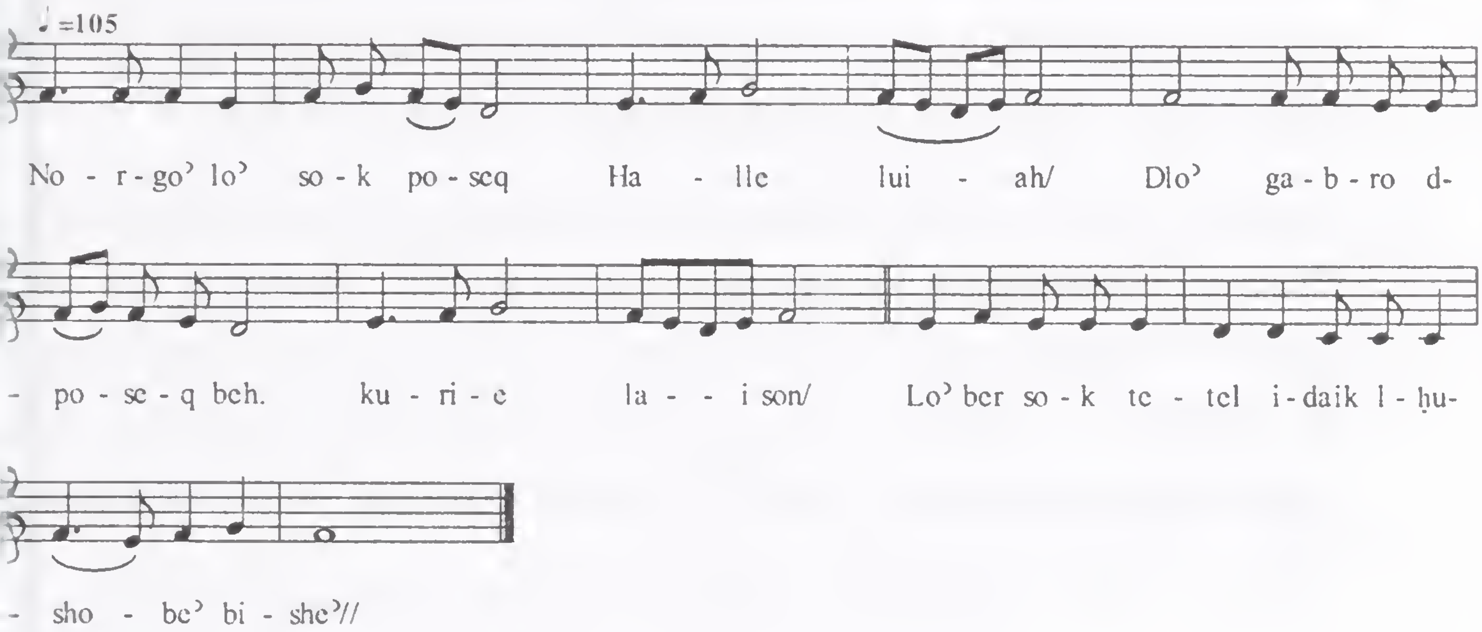
ܘܥܕܗ܀



Qadish A'th A'loho' D'sapro' -8

ܐܚܪܢܝܐ.

ܢܪܓܐ ܠܐ ܣܟ ܦܣܩ. ܗ̄. ܕܠܐ ܓܒܪܐ
ܕܦܣܩ ܒܗ. ܩܘ̄. ܠܐ ܒܪ ܣܟ ܬܬܠ ܐܝܕܝܟ
ܠܚܘܫܒܐ ܒܝܫܐ܀



Mazmuro'

1) *Gushmonoyo'* – 8 Rekne, 1 Main Melody, and 2 Shuhlophos exists for the 91st and 121st Psalms of Compline only. No other Psalms follow *gushmonoyo'*

2) *Structure* – There is no syllabic structure for this form.

3) *Frequency of Use* – The Mazmuro of the Compline (91, 121) can be chanted every compline using the kyonoyo and is chanted according to gushmonoyo on festal days.

4) *Special Notes* – Each verse of the Psalms has a "Halleluiah" that is interjected within the verse itself. For the 3rd, 5th, and 7th Rekne, the 121st Psalm is chanted according to a Shuh'lopo'. There is a second Shuh'lopo within this Shuh'lopo as well for the 3rd and 2nd to last verse of Psalm 121.

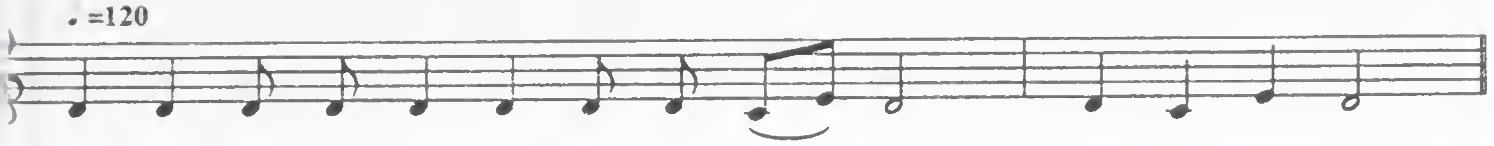
Mazmuro' -1

ܡܙܡܘܪܐ ܕܩܘܪܒܐ ܀

ܩܝܡܐ.

ܠܡܢܐ ܡܪܝܐ ܩܡܬ ܒܪܘܚܩܐ. ܗ. ܗܠܠܘܝܐ

ܘܐܗܡܝܬ ܚܝܪܟ ܒܙܒܢܐ ܕܐܘܠܨܢܐ ܀

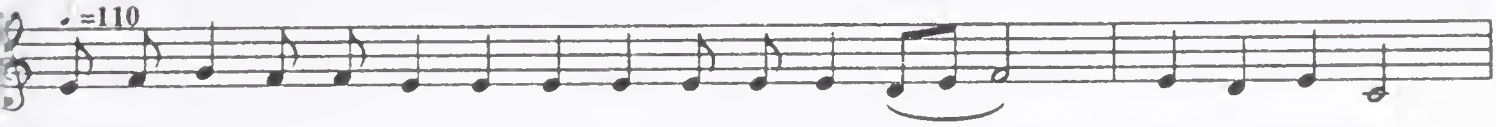


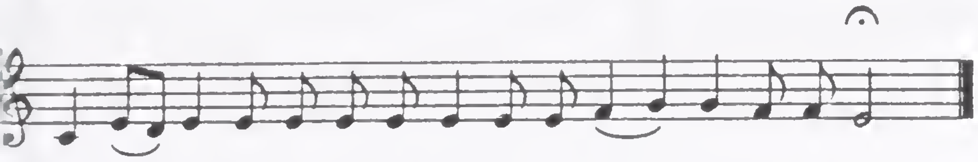
2

ܬܪܝܢܐ.

ܐܝܟ ܐܝܠܐ ܕܓܥܐ ܥܠ ܦܨܝܕܐ ܕܡܝܐ. ܗ.

ܗܟܢܐ ܐܦ ܢܦܫ ܓܥܝܐ ܠܘܬܟ ܡܪܝܐ ܀





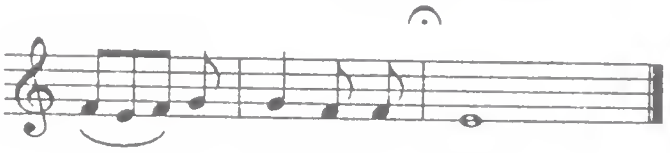
Mazmuro' -3

ܐܚܪܢܐ.

ܥܡ ܫܘܛ ܢܡܘܣ ܘܐܬܦܝܣ. ܗ.

ܘܫܠܘ ܕܢܝܟܘܢ ܠܡܠܘܗܝ ܕܦܘܡܝ܀

♩ =105



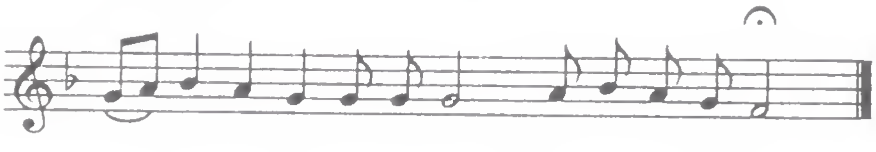
4

ܪܒܝܥܝܐ.

ܐܫܩܠ ܠܥܡܗ ܐܝܟ ܥܢܐ. ܗ.

ܘܕܒܪ ܐܢܘܢ ܐܝܟ ܓܙܪܐ ܒܡܕܒܪܐ܀

♩ =105

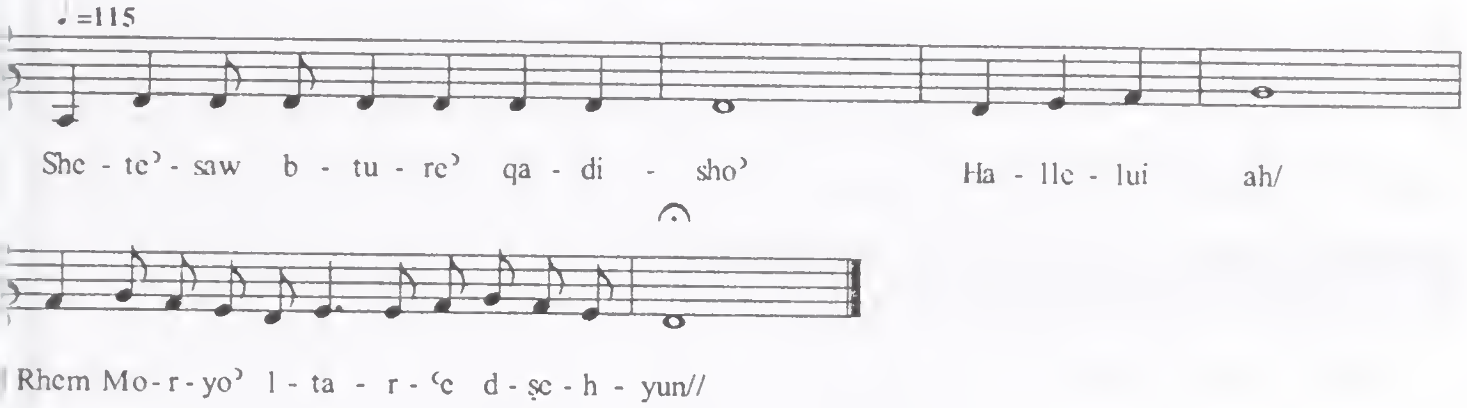


Mazmuro' - 5

ܡܙܡܘܪܐ ܀

ܫܬܐܣܘܗܝ ܒܛܘܪܐ ܩܕܝܫܐ. ܗܠ. ܪܚܡ ܡܪܝܐ
ܠܬܪܥܝܗ̇ ܕܨܗܝܘܢ ܀

♩=115

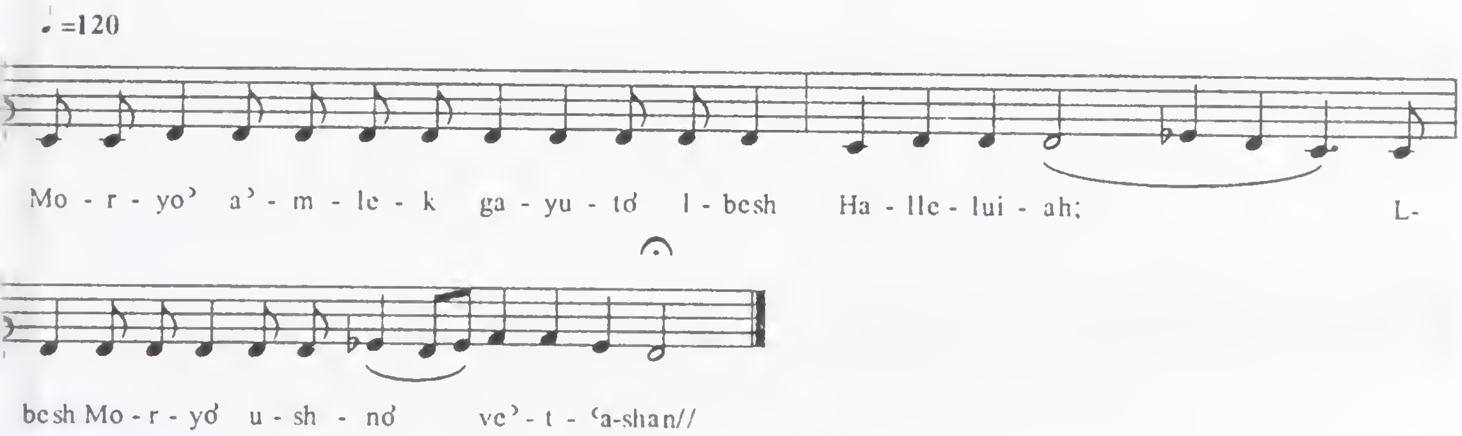


6

ܡܠܟܐ ܀

ܡܪܝܐ ܐܡܠܟ ܓܐܝܘܬܐ ܠܒܫ. ܗܠ. ܠܒܫ
ܡܪܝܐ ܥܘܫܢܐ ܘܐܬܥܫܢ ܀

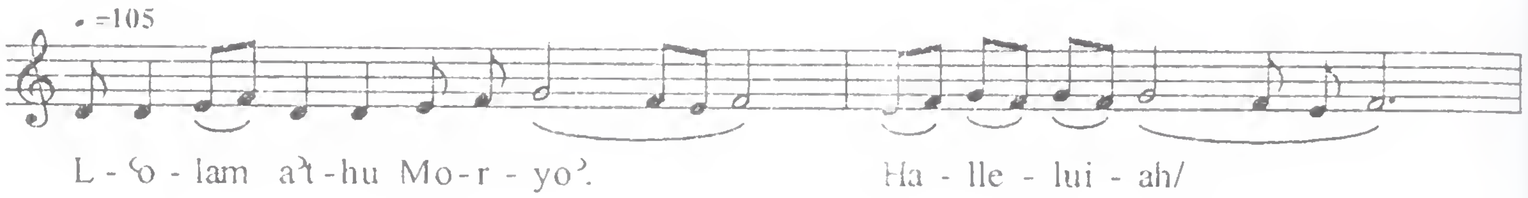
♩=120

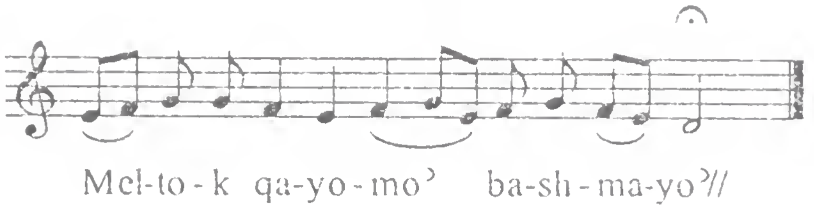


Mazmuro' - 7

ܡܙܡܘܪܐ ܀

ܠܥܠܡ ܐܢܬ ܗܘ ܡܪܝܐ. ܗ. ܘܡܠܬܟ
ܩܝܡܐ ܒܫܡܝܐ ܀

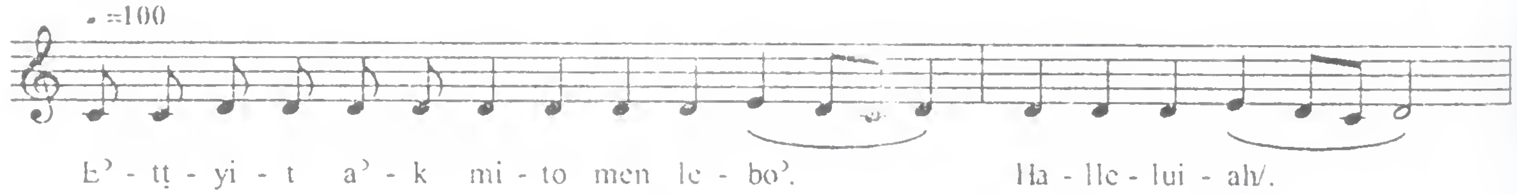


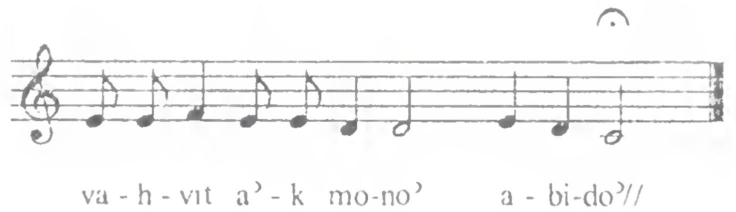


8

ܐܦܣܠܡܐ ܀

ܐܬܛܥܝܬ ܐܝܟ ܡܝܬܐ ܡܢ ܠܒܐ. ܗ.
ܘܗܘܝܬ ܐܝܟ ܡܐܢܐ ܐܒܝܕܐ ܀





Qolo'

Qolos are primarily identified by their structural form. Thus, the structure of the qolo' will be explained by analyzing the lines, syllabic structure and melodic structure if possible of each particular form.

Qolo' 1 - Zodeq d-nehveh

1) *Gushmonoyo'* – 8 Rekne.
2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - [4]

B - - - - - - - - - - [10]

A - - - - [4]

B - - - - - - - - - - [10]

C - - - - - - - - - [9]

C - - - - - - - - - [9]

A - - - - [4]

B - - - - - - - - - - - - - 13]

D - - - - - - [6]

A - - - - [4]

B - - - - - - - - - - [10]

E - - - - - [5]

3) *Frequency of Use* – Frequently used as it is found in the services of the Penqitho, Shimo, Yeldo, and Kohnaitho.
4) *Special Notes* – The meter of this form is unique and more difficult than most hymns of the West Syriac liturgical tradition.

Zodeq d-nehveh -1

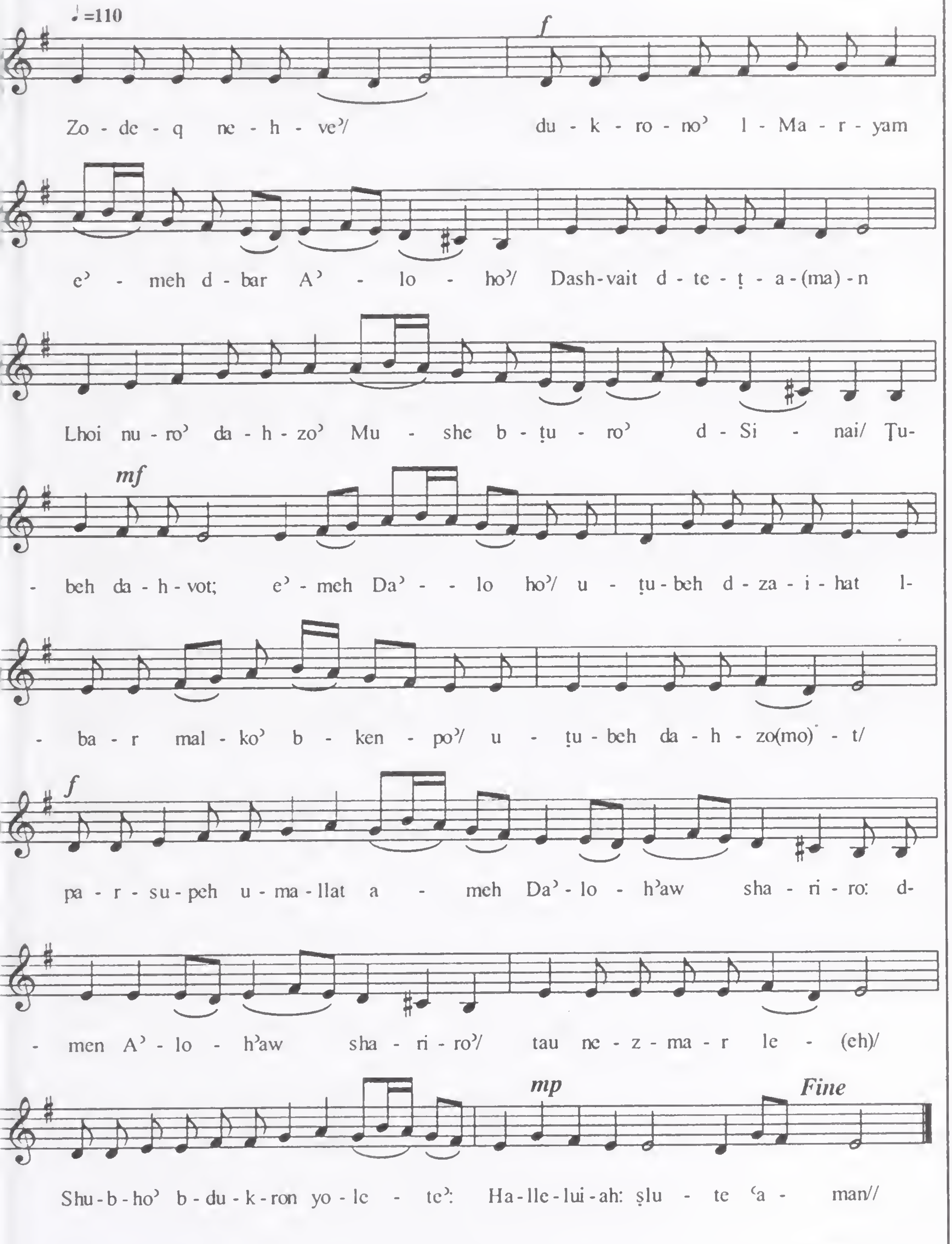
ܬܘܒ ܩܠܐ ܀

ܩܠܐ ܕܙܕܩ ܕܢܗܘܐ ܀

ܡܕܒܚܐ ܀

ܙܕܩ ܕܢܗܘܐ ܕܘܟܪܢܐ ܠܥܠܡܝܢ ܠܐܡܗ ܕܒܪ
ܐܠܗܐ. ܕܗܝܐ ܕܐܘܠܕܬ ܠܢ ܢܘܗܪܐ ܕܚܝܐ ܠܟܠܗ
ܥܠܡܐ ܕܚܫܐ. ܛܘܒܝܗ ܕܗܘܬ ܐܡܐ ܠܐܠܗܐ:
ܘܛܘܒܝܗ ܕܐܝܟ ܠܒܪ ܡܠܟܬܐ ܒܫܘܦܪܗ:
ܛܘܒܝܗ ܕܗܝ ܦܪܘܩܗ ܘܡܠܟܬܗ ܕܟܠܗ
ܕܐܠܗܐ ܗܘ ܡܪܝܐ. ܕܥܡ ܐܠܗܐ ܗܘ ܡܪܝܐ:
ܠܗ ܢܩܪܒ ܠܗ ܬܘܕܝܬܐ ܒܦܘܡܢ ܫܒܚܬܐ. ܗ.
ܠܥܠܡ ܥܠܡܝܢ ܀

Zodeq d-nehveh -1

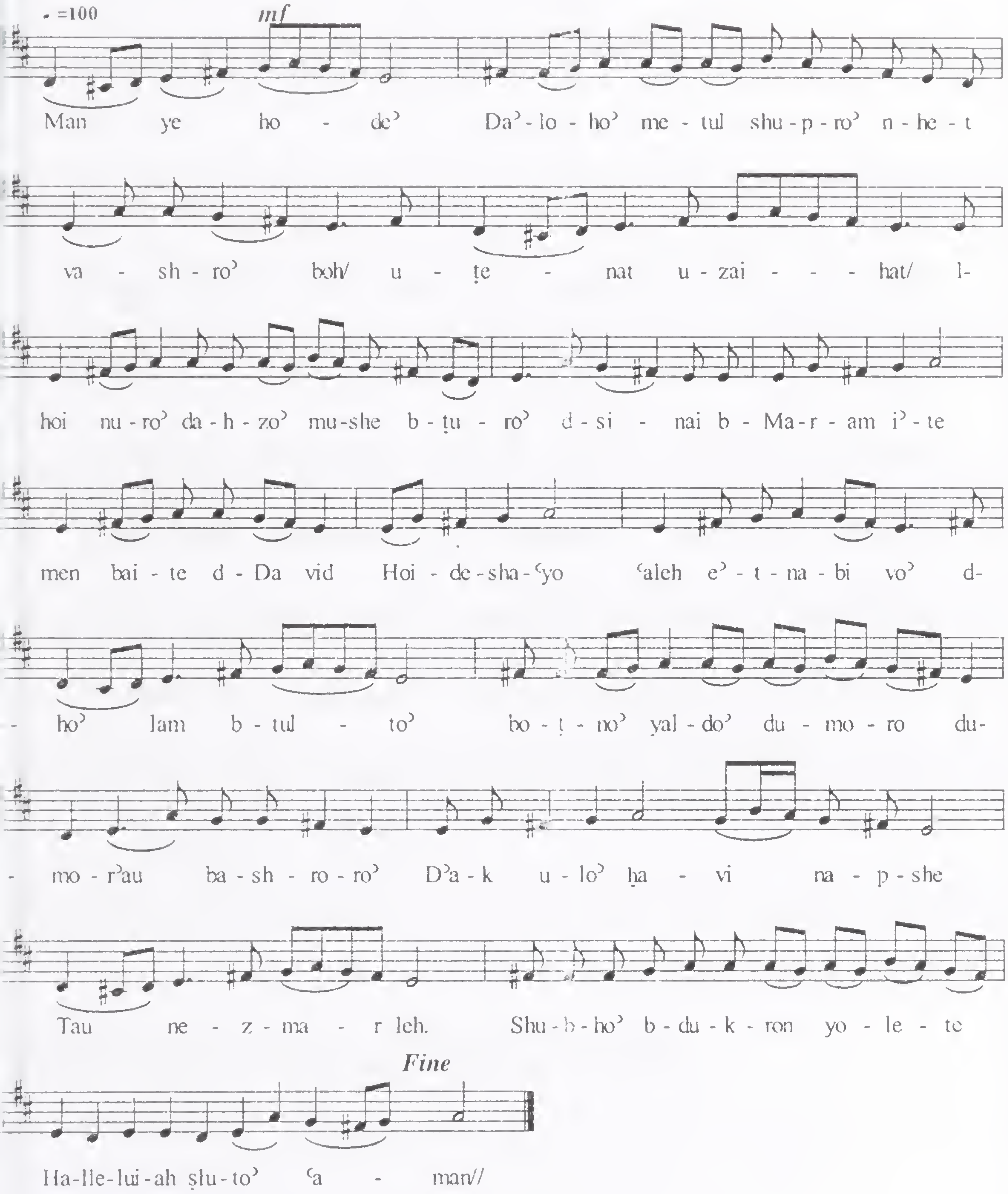


Zodeq d-nehveh -2

ܐܘܢܝܬܐ.

ܩܕܡ ܗܘ ܕܗܘܐ ܕܐܠܗܐ ܚܝܠܐ ܫܘܦܪܗ
ܢܒܝܐ ܡܘܫܐ ܚܙܗ. ܘܐܬܕܡܪ ܘܐܡܪ ܠܗ ܢܘܪܐ
ܕܡܠܐ ܡܢܘܚܐ ܒܛܘܪܐ ܕܣܝܢܝ. ܡܢܗܝܢ ܐܬܚܙܝ
ܡܢ ܒܣܢܝܐ ܕܝܩܕ: ܗܘ ܕܐܫܟܚܐ
ܠܫܠܝܚܘ ܐܠܨܝܐ ܗܘܐ: ܕܗܘܐ ܠܗ ܒܬܘܠܬܐ.
ܓܒܠܐ ܘܡܟܒܐ ܕܢܘܪܐ ܗܘ ܒܡܪܝܐ. ܕܐܝܟ
ܟܠܐ ܗܘܐ ܢܦܫܗ: ܠܐ ܢܦܠܘ ܒܗ ܫܘܒܚܐ
ܕܒܣܪܗ ܡܒܪܟܐ . ܗ. ܙܒܘܪܬܐ ܟܠܗ:

Zodeq d-nehveh -2

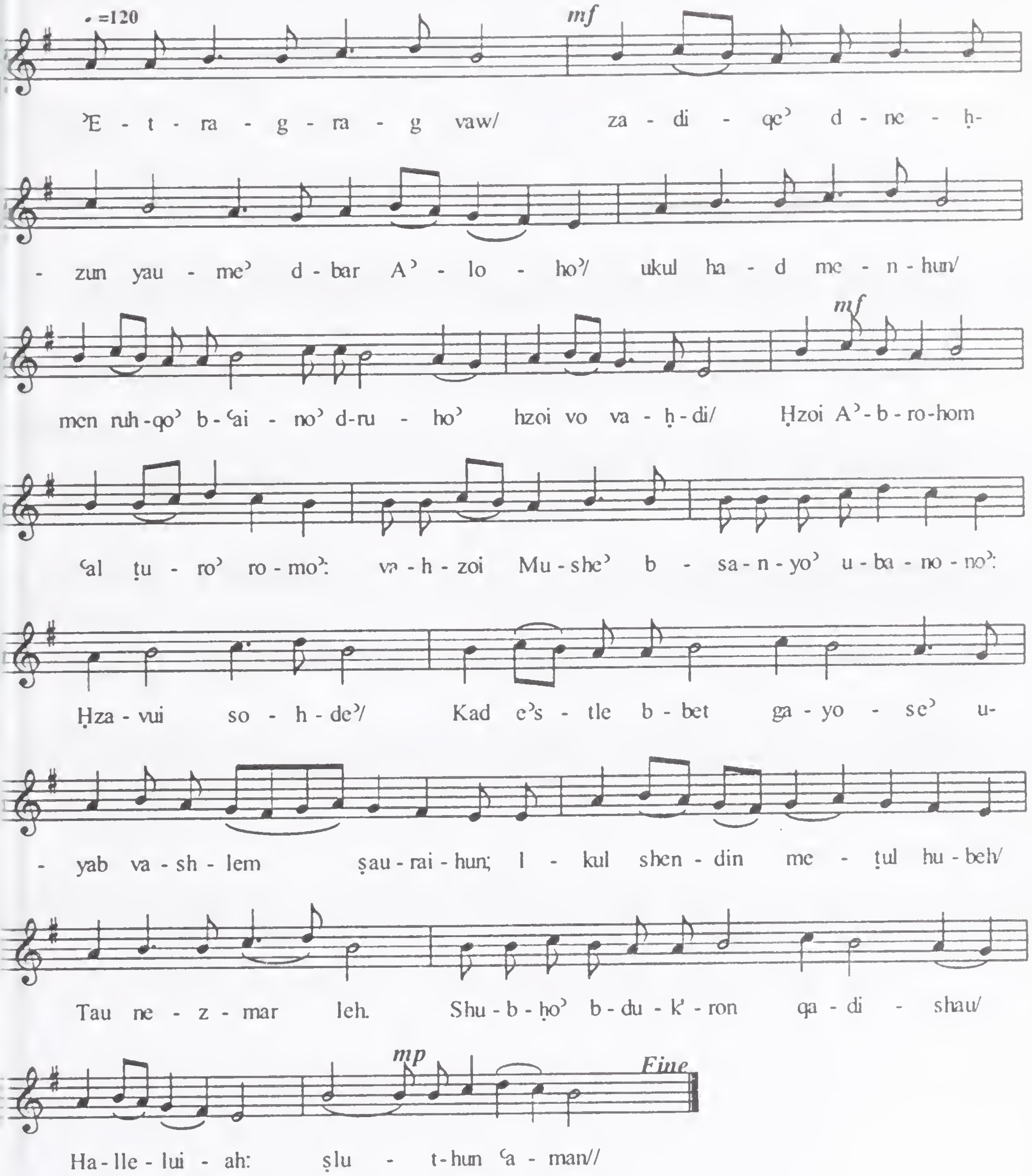


Zodeq d-nehveh -3

ܐܚܪܬܐ.

ܐܬܪܓܪܓܘ ܗܘܘ ܙܕ̈ܝܩܐ ܕܢܚܙܘܢ ܡܘܠܕܗ
ܕܢܓܠܘܢܗ. ܘܟܠ ܚܕ ܡܢܗܘܢ ܚܙܐ ܘܣܒܪܐ
ܒܟܝܢܐ ܕܪܥܝܢܐ ܚܙܝܗ ܗܘܐ ܘܚܕܝ.
ܚܙܝܗ ܐܒܪܗܡ ܟܠ ܝܘܡܐ ܕܡܠܐ: ܘܚܙܝܗ
ܡܘܫܐ ܒܣܢܝܐ ܘܒܥܢܢܐ: ܚܙܐܘܗܝ ܫܡܘܐܝܠ
ܟܕ ܐܬܓܠܝ ܠܗ ܒܚܙܘ̈ܢܐ ܘܡܫܚܗ ܘܐܡܠܟܗ
ܙܘܥܘܗܝ. ܒܟܠ ܡܕܝ̈ܢ ܡܢܝܢ ܢܩܘܫܘ: ܠܐ
ܢܦܩܬ ܠܗ ܡܘܫܐ ܒܕܡܘܬܗ ܡܩܕܫܗ. ܗ
ܙܕܩܘܗܝ ܟܠܗܝܢ܀

Zodeq d-nehveh -3

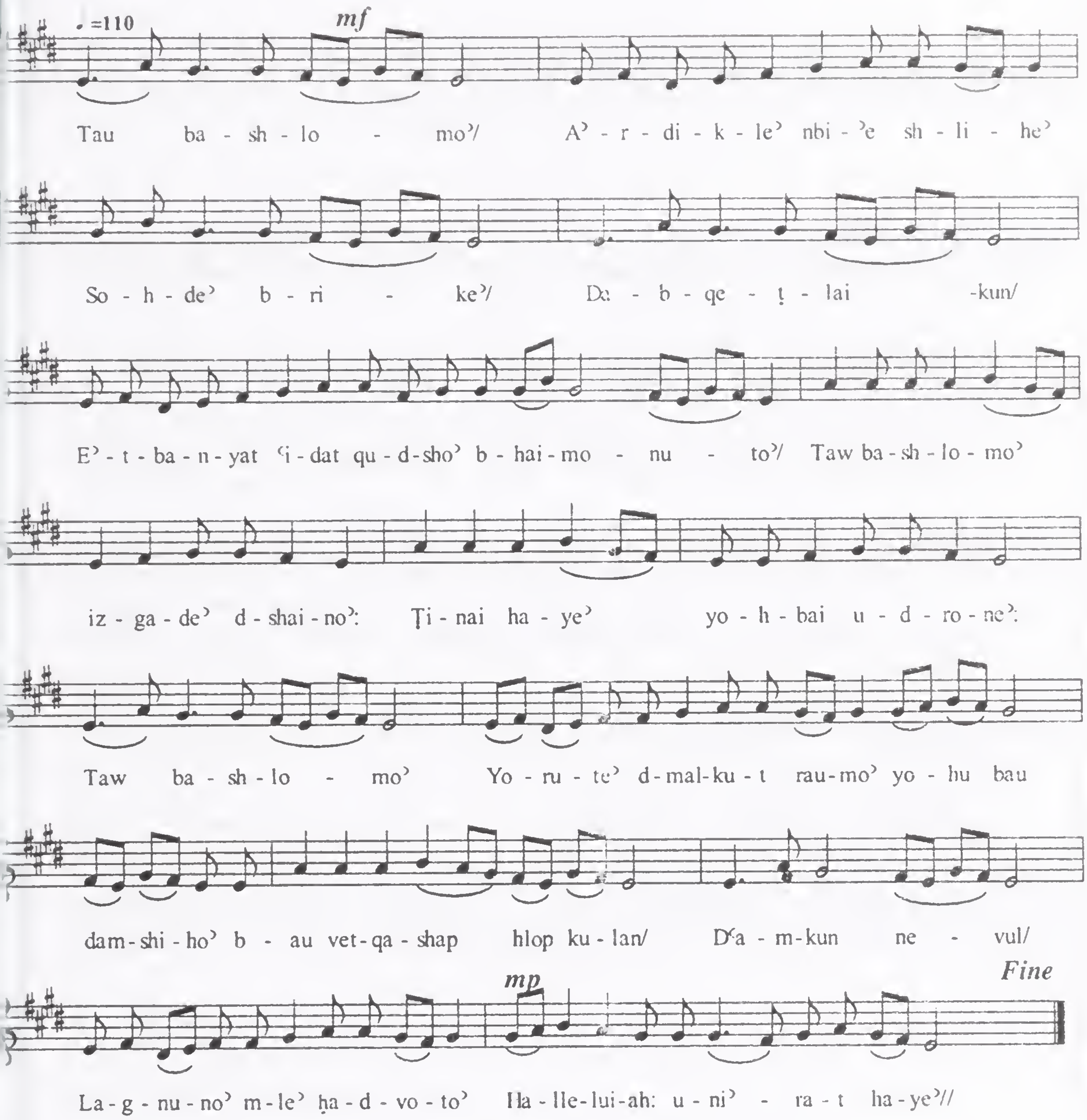


Zodeq d-nehveh -4

ܙܡܝܪܬܐ.

ܐܘ ܒܬܘܠܬܐ ܐܪ̈ܙܡܠܐ ܢܒܝ̈ܐ ܡܫܝ̈ܚܐ
ܕ̈ܡܝܐ. ܕܒܡܥܠܢܗ ܐܬܚܙܝܬ ܠܒܝܬ ܩܘܕܫܐ
ܠܡܩܕܫܘܬܐ. ܐܘ ܒܬܘܠܬܐ ܐܡܬܝܢ ܕܡܠܝܐ:
ܛܝܒܘܬܐ ܚܝܠܐ ܘܡܩܕܫ ܒܗܕܪܐ: ܐܘ ܒܬܘܠܬܐ
ܫܪ̈ܬܐ ܘܡܬܒܪܬܐ ܙܘܥܐ ܢܬܒܪܘܗܝ ܕܥܡܡܝܐ.
ܒܬܘ ܘܐܬܩܘ ܚܠܦ ܦܠܚܝ: ܕܒܬܩܘܗܝ
ܢܒܘܠ ܒܚܝܘܬܐ ܥܠܝ ܚܕܬܐ. ܗ. ܘܫܠܡܐ
ܚܝܐ ܀

Zodeq d-nehvehe -4

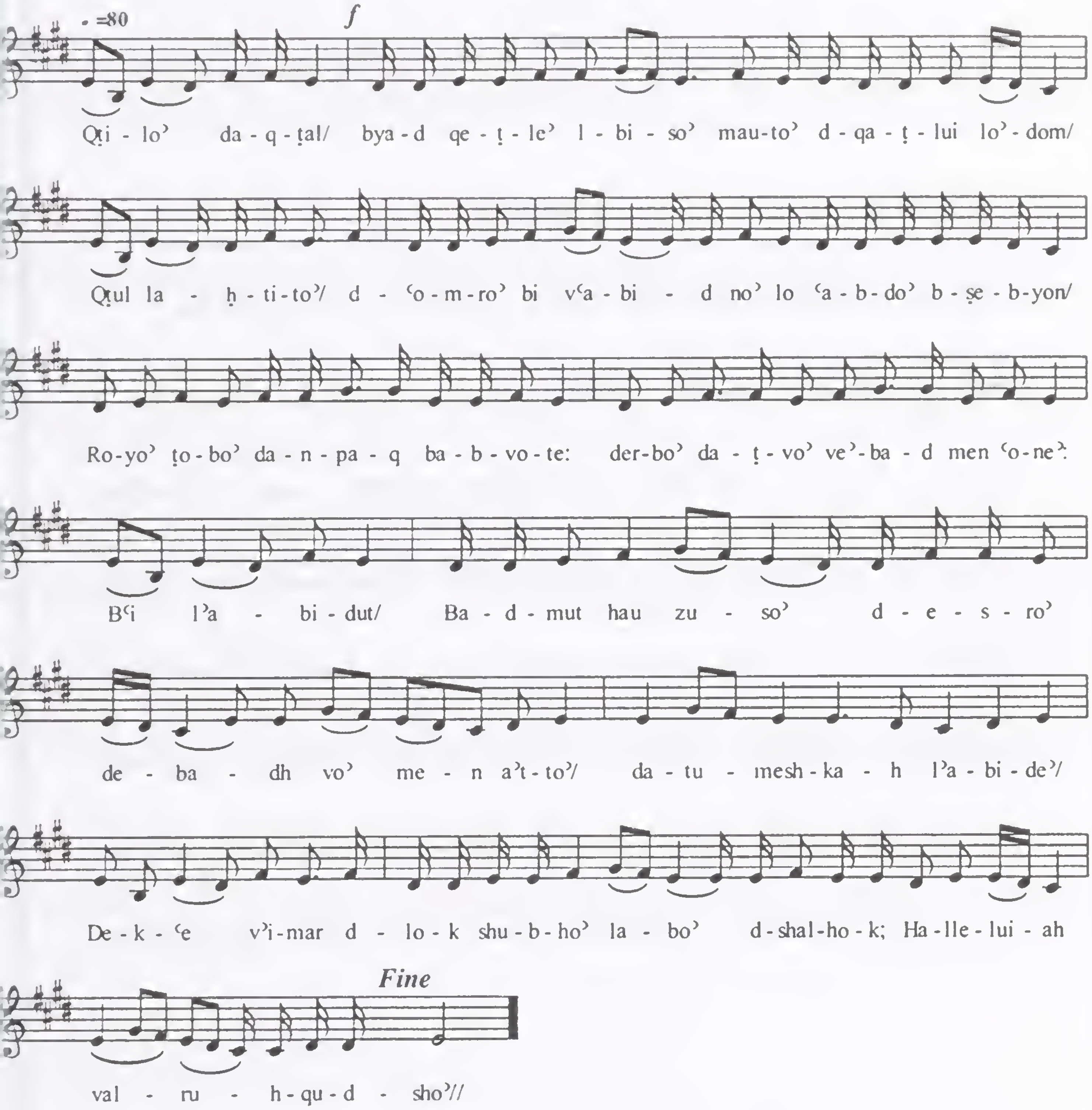


Zodeq d-nehveh -5

ܡܥܢܝܢܐ.

ܩܛܝܠܐ ܕܩܛܠܐ ܟܕ ܩܛܠܗ ܠܡܘܬܐ
ܘܡܘܬܐ ܕܩܛܠܗܘܢ ܠܐܕܡ. ܩܛܘܠܐ ܠܚܛܝܬܐ
ܕܒܣܪܐ ܟܕ ܘܠܒܫ ܐܝܬ ܠܗ ܠܒܫܐ ܡܢ ܡܪܝܡ.
ܕܡܘܬܐ ܡܘܬܐ ܕܢܦܩ ܡܫܝܚܐ: ܕܒܪܢܫܐ ܕܡܘܬܐ
ܘܐܒܕ ܡܢ ܥܠܡܐ: ܒܚܝܠ ܐܠܗܘܬܗ ܕܥܡܗ ܗܘ
ܐܦ ܕܒܣܪܐ ܕܐܒܕ ܗܘܐ ܡܢ ܐܠܗܐ. ܕܐܝܬܘܗܝ
ܗܘ ܡܫܝܚܐ ܠܐܠܗܐ: ܕܐܡܠܟ ܘܐܡܪ ܕܢܗܘܐ
ܫܘܒܚܐ ܘܠܐܒܐ ܘܠܒܪܐ. ܗ̄. ܘܠܪܘܚ ܩܘܕܫܐ ܀

Zodeq d-nehveh -5

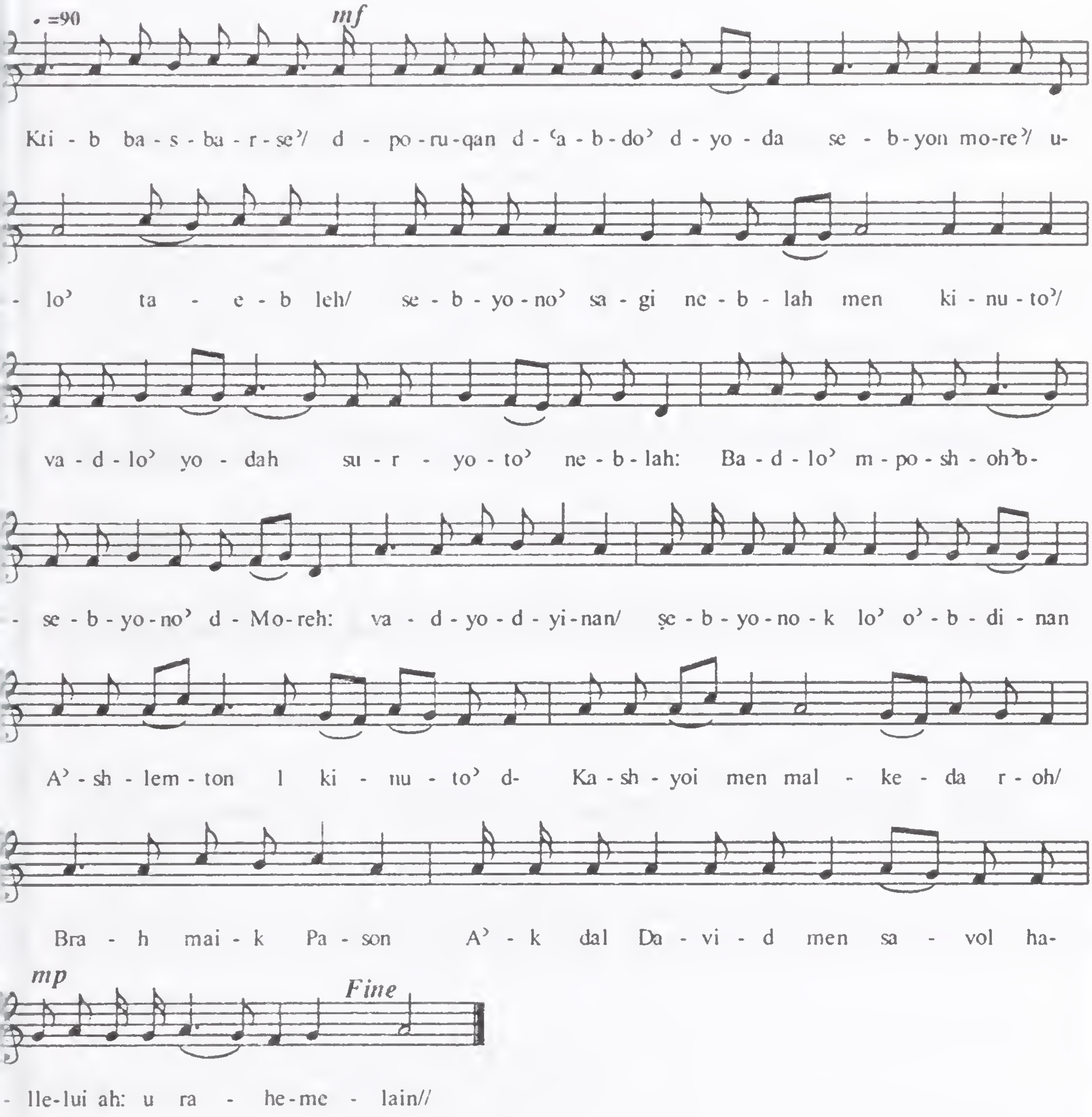


Zodeq d-nehveh - 6

ܡܫܝܚܐ.

ܢܘܕܘܗܝ ܠܡܫܝܚܐ ܕܐܬܓܠܝ ܡܢ ܐܒܘܗܝ
ܕܡܘܬܐ ܐܡܪ. ܟܕ ܐܡܪ ܠܗ ܠܡܫܝܚܐ
ܕܒܗ ܐܝܟ ܐܡܪ ܒܐܘܪܚܐ ܢܟܠܗ. ܡܪܝܐ ܡܛܠ
ܠܗ ܡܫܒܚܝܢܐ ܠܒܫܝܐ: ܘܡܫܝܚܐ ܠܐܡܪ
ܘܟܕ ܡܢܝܢܗ: ܘܟܠܐ ܗܘܟܝܡ
ܡܟܝܢ ܐܡܪ ܠܐܒܘܗܝ ܟܕ ܐܡܪ ܗܘܟܢܐ. ܡܪܝܐ
ܡܛܠ ܘܢܣܒ ܕܡܠܗ: ܐܘ ܢܐܡܪ ܠܗ ܡܫܝܚܐ
ܠܡܢܝܐ ܠܟܕܘܗܝ. ܥ. ܘܠܗ ܐܬܡܫܚܐ ܀

Zodeq d-nehveh - 6

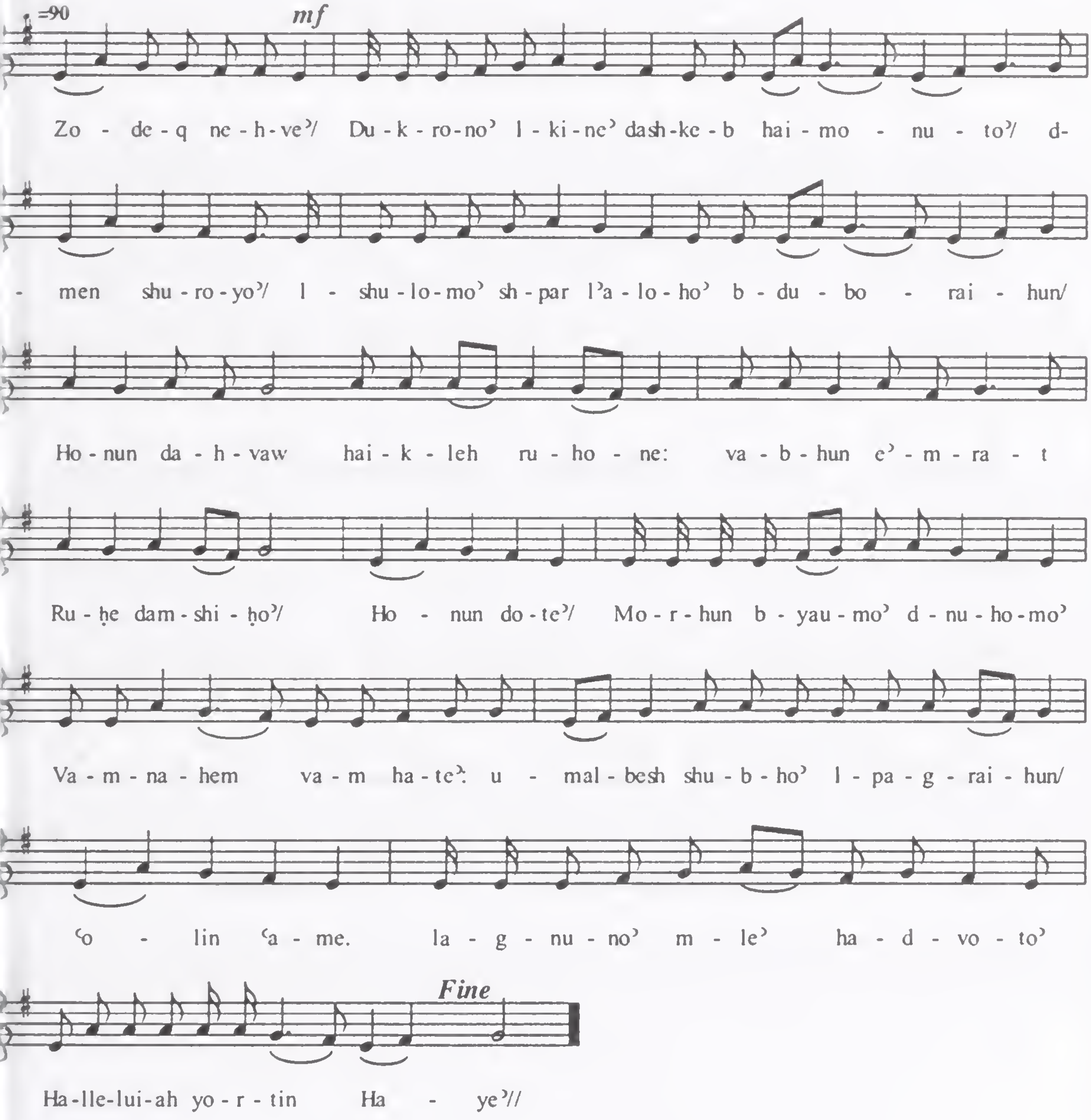


Zodeq d-nehveh--7

ܡܥܢܝܬܐ ܀

ܙܕܩ ܕܢܗܘܐ ܙܕܝܩܐ ܒܥܒܕ̈ܐ ܕܡܫܒܚܗ
ܒܗܝܡܢܘܬܐ. ܕܩܕܡ ܡܘܫܐ ܒܡܘܠܟܢܐ
ܡܦܢ ܠܐܠܗܐ ܒܕܘܒܪ̈ܝܗܘܢ. ܗܢܘܢ ܕܗܘܘ
ܡܩܒܠܝܢ ܩܘܪ̈ܒܢܐ: ܘܒܗܘܢ ܠܟܗܢܐ ܘܫܬܗ
ܘܡܫܡܫܢܐ: ܗܢܘܢ ܕܐܬܐ ܡܢܗܘܢ ܒܡܘܫܗ
[illegible] ܘܡܫܚܐ. ܘܡܫܠܡܝܢ ܗܘܟܢܐ
ܠܦܓܪ̈ܝܗܘܢ: ܘܡܠܟܝܢ ܠܗܘܢ ܠܚܝܘܬܐ ܡܠܐ
ܣܒܘܬܐ. ܩ. ܘܢܠܟܝܢ ܣܢܐ ܀

Zodeq d-nehveh-7



Zodeq d-nehveh -8

ܐܚܪܢܐ ܀

ܦܓܥ ܪܚܠ ܗܘ ܐܘܪܫܠܡ ܕܗܒܢ ܡܢܢܝ

ܒܦܫܩܗ ܕܐܝܟ. ܕܩܛܠܐ ܢܒܝܐ ܠܒܢܝܪ

ܠܡܠܟܐ ܐܠܐ ܟܕ ܐܠܡܫܝܚܘܗܝ. ܘܐܡܪ ܕܝܘܡܬܐ

ܕܟܠܝܢ ܘܐܬܟܢܫܢ: ܘܡܠܐ ܐܢܘܢ ܕܐܡܬܐ

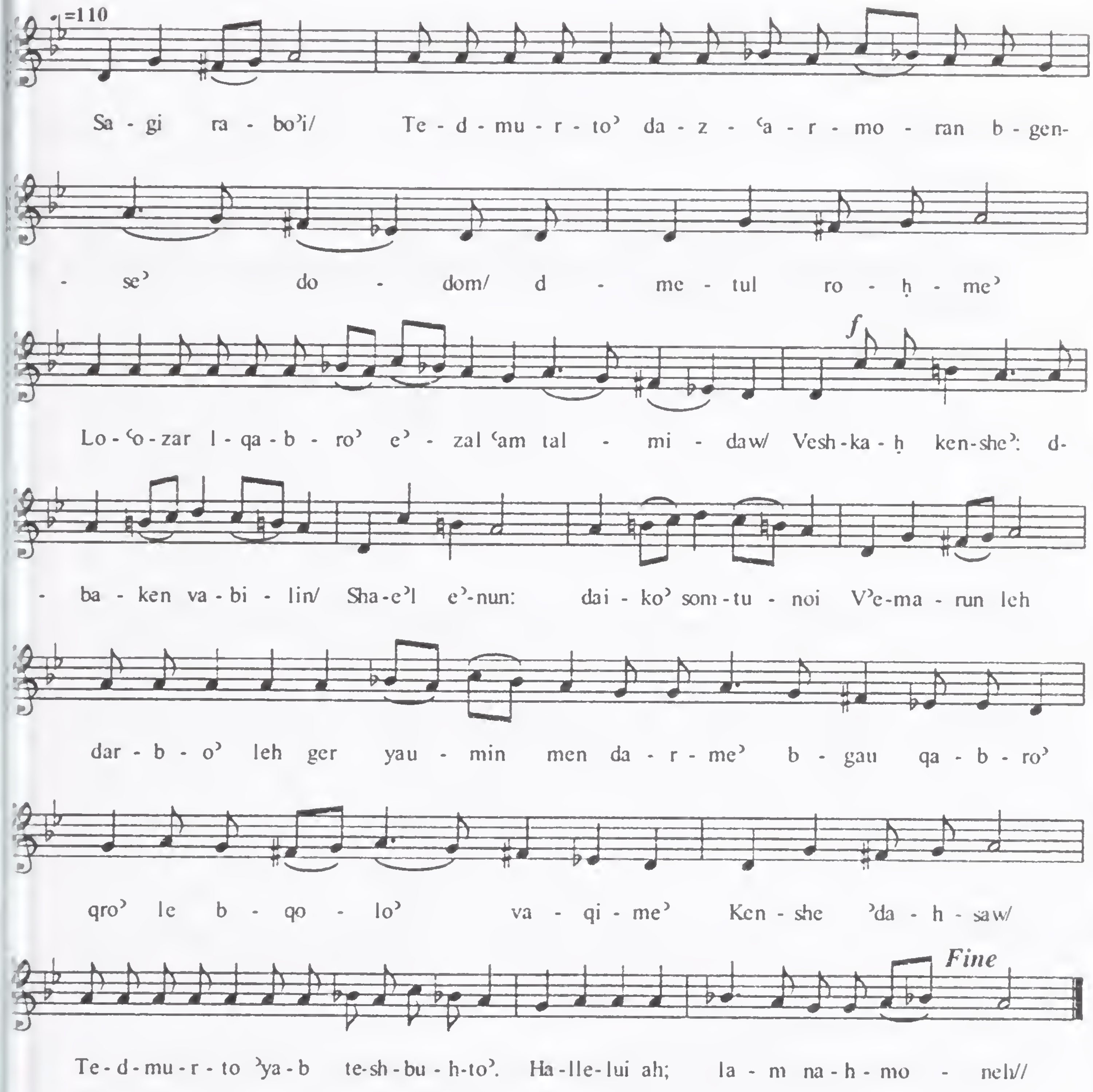
ܡܫܬܘܢܝܢ: ܘܐܡܪܘܢ ܠܗ ܕܐܪܥܐ ܠܗ

ܟܪܗ ܢܘܡܝܢ ܡܢ ܕܪܓܠ ܓܒܗ ܡܪܢܐ. ܡܪܐ

ܠܗ ܒܡܠܐ ܘܐܡܪܗ: ܕܝܘܡܬܐ ܕܫܠܘ ܐܘܪܫܠܡ

ܢܘܪܗ ܐܡܪܝܫܐ. ܗ. ܠܡܫܝܚܘܬܗ ܀

Zodeq d-nehveh -8



Qolo' 2 - B-Kul Medem.

1) *Gushmonoyo* – 8 Rekne and the rekno 7 is used as the model melody
2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division that can be applied for all 8 rekne.

- - - - - - - - [7]

- - - - - - - - [7]

- - - - - - - - - - - [10]

- - - - - - - - - - - - - - [12]

- - - - - - - - - - - - - - [12]

- - - - - - - - [7]

- - - - - - - - [7]

- - - - - - - - [7]

- - - - - - - - [7]

- - - - - - - - - - - [10]

3) *Frequency of Use* – Frequently used as it is found in the Sh'himtho, Nineveh Fast, Great Fast, and throughout the services of the Penqitho.

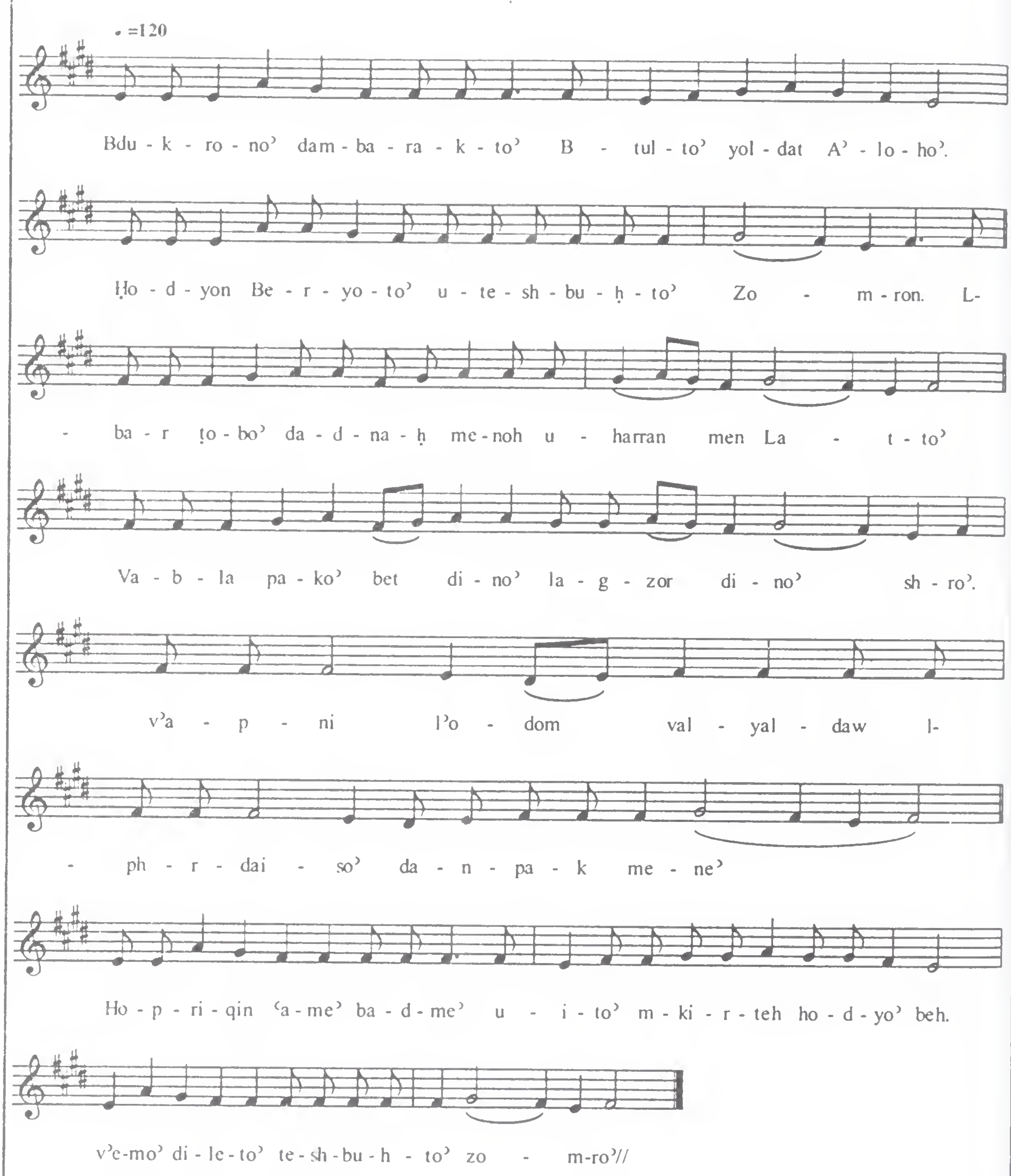
B-Kul Medem -1

ܩܠܐ ܕܡܫܡܫܢܝܢ ܐܠܗܘܬܐ܀

ܩܝܡܬܐ܀

ܒܪܘܟܘ ܕܡܠܟܘܬܐ. ܒܟܘܠܗܘܬܐ ܢܗܒܐ
ܠܟܘܢ. ܚܕܝܡ ܒܢ̈ܝܬܐ ܘܐܬܦܨܚܘܬܐ ܐܡܬܝ، ܠܟܢ
ܝܘܡܐ ܕܝܢ ܡܠܟܐ ܘܚܝܘܬ، ܡܢ ܠܒܢܬܐ: ܘܠܟܠ
ܦܘܡܐ ܒܫܡܐ ܕܚܝܐ ܘܠܟܠܗܘܢ ܕܚܝܐ ܫܪܐ:
ܘܐܝܟܢ ܠܐܕܡ ܘܠܟܠܕܝܘܗܝ: ܠܦܪܘܩܐ ܕܢܦܫ
ܡܠܟܘ: ܗܘܐ ܦܪܘܩܢ ܠܟܠܗ ܒܪܝܬܗ. ܘܒܪܐ
ܡܫܝܚܐܗ ܚܕܝܐ ܒܗ. ܘܐܦܐ ܕܡܠܟܐܗ
ܐܡܘܫܬܐ ܐܡܝܢ܀

B-Kul Medem -1

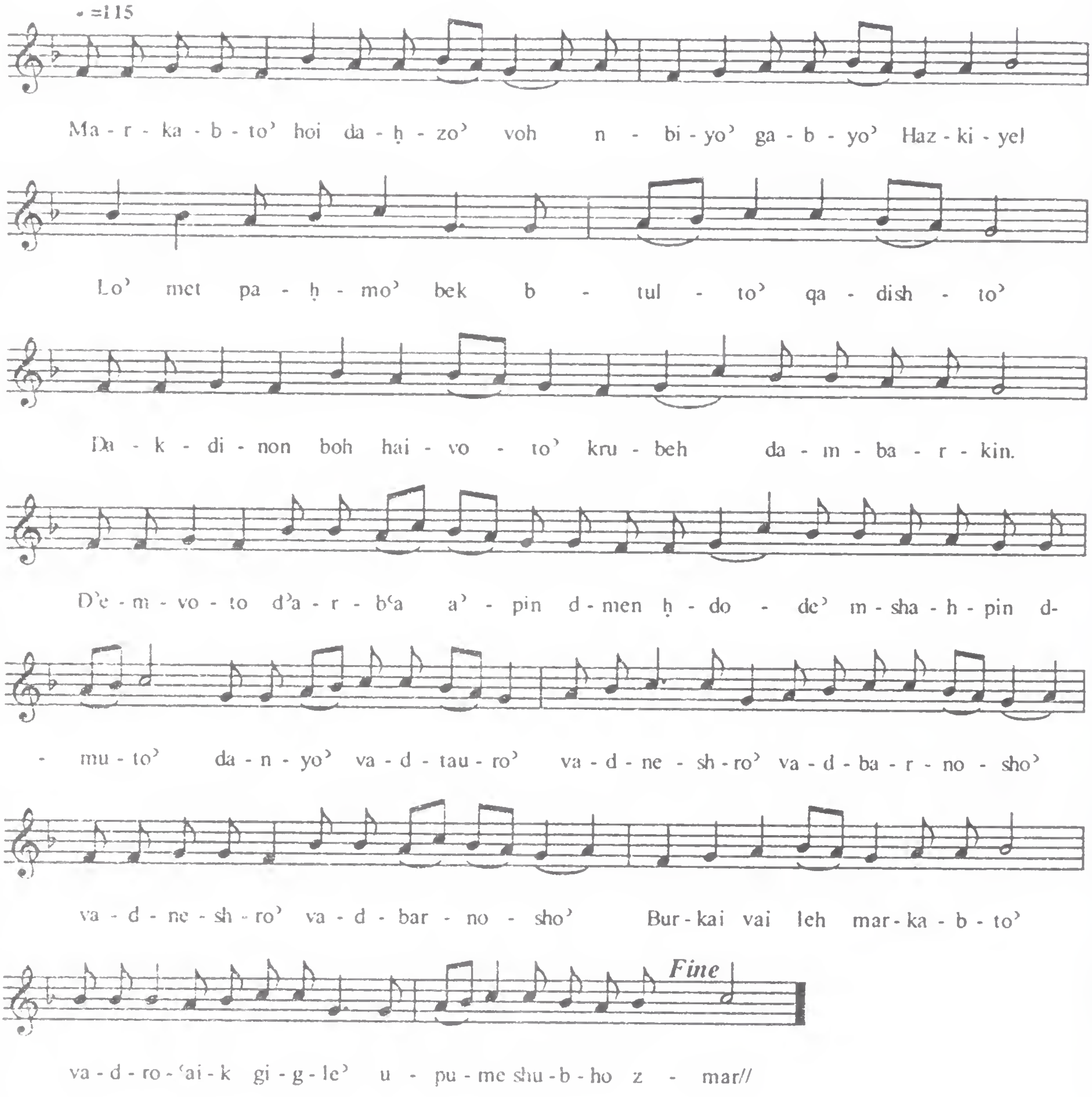

=120
Bdu - k - ro - no' dam - ba - ra - k - to' B - tul - to' yol - dat A' - lo - ho'.
Ḥo - d - yon Be - r - yo - to' u - te - sh - bu - ḥ - to' Zo - m - ron. L-
- ba - r ṭo - bo' da - d - na - ḥ me - noh u - harran men La - t - to'
Va - b - la pa - ko' bet di - no' la - g - zor di - no' sh - ro'.
v'a - p - ni l'o - dom val - yal - daw l-
- ph - r - dai - so' da - n - pa - k me - ne'
Ho - p - ri - qin 'a - me' ba - d - me' u - i - to' m - ki - r - teh ho - d - yo' beh.
v'e-mo' di - le - to' te - sh - bu - h - to' zo - m-ro'//

B-Kul Medem -2

ܬܪܝܢܐ.

ܡܪܥܝܬܐ ܗܝ ܕܝܠܐ ܗܘܬ. ܢܟܝܠܐ ܚܒܝܠܐ
ܫܩܠܬܗ ܠܗ. ܠܐ ܡܕܡ ܦܣܩܐ ܡܢ ܚܠܘܒܬܐ
ܡܕܝܢܬܐ. ܘܒܕܝܠܗܘܢ ܗܘ ܚܝܘܬܐ ܒܥܘܪܐ
ܘܡܢ ܒܢܝܢ: ܕܥܢܐ ܘܐܪܒܥ ܐܠܦܝܢ ܕܡܢ ܚܕܐ
ܡܫܠܡܝܢ : ܕܬܘܪܐ ܘܐܠܦܐ ܘܬܪܬܐ: ܘܕܡܢܐ
ܘܒܢܝܢܐ. ܐܝܟ ܕܝܢ ܐܝܠܐ ܡܣܬܢܩܬܐ.
ܟܠܗܘܢ ܗܠܝܢ ܟܠܗܝܢ ܡܪܥܝܬܐ. ܘܪܘܚܐ
ܚܒܠܐ. ܘܡܘܬܐ ܡܠܝܐ ܠܟܠ܀

B-Kul Medem -2

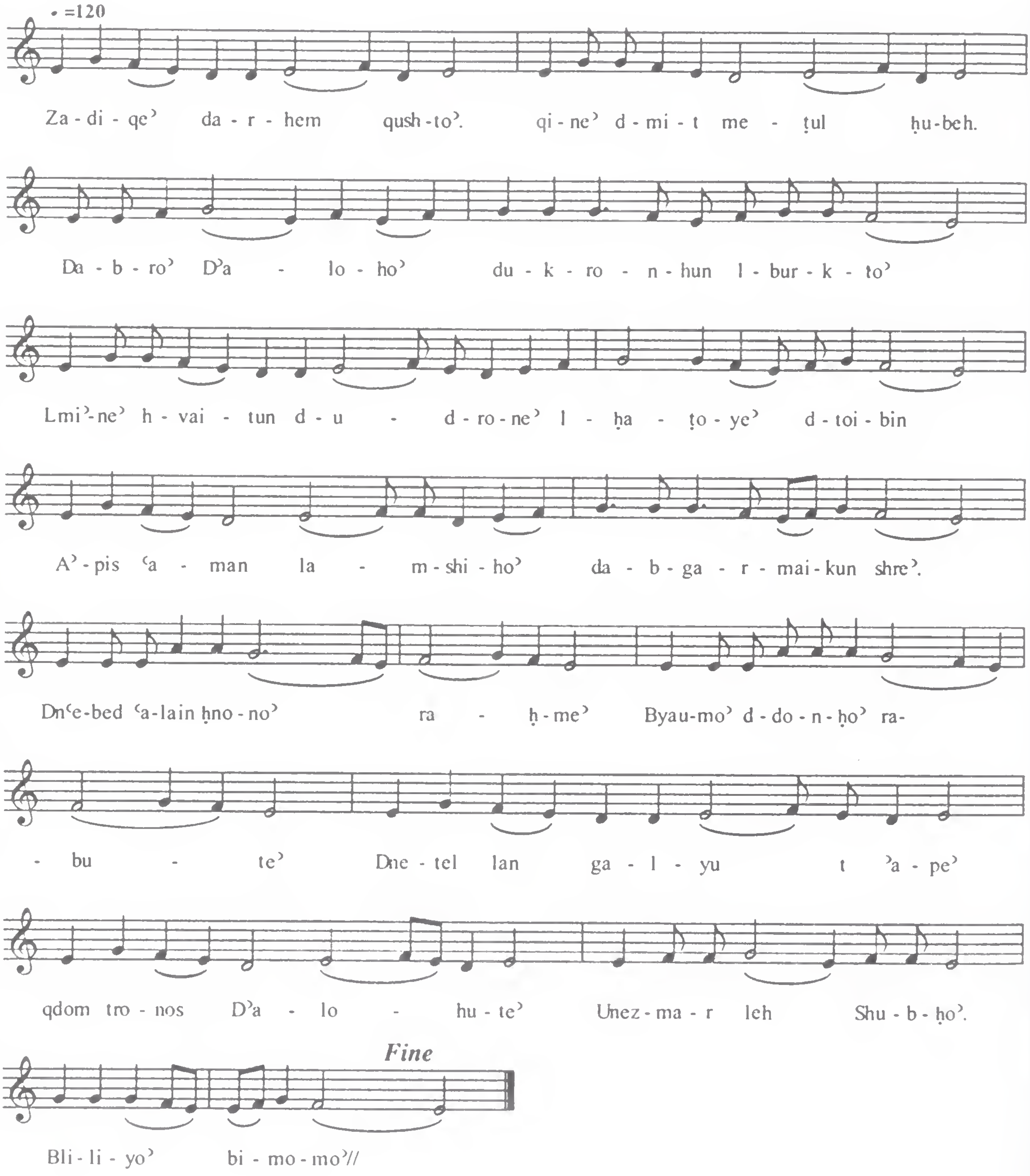

♩=115
Ma - r - ka - b - to᾿ hoi da - ḥ - zo᾿ voh n - bi - yo᾿ ga - b - yo᾿ Haz - ki - yel
Lo᾿ met pa - ḥ - mo᾿ bek b - tul - to᾿ qa - dish - to᾿
Da - k - di - non boh hai - vo - to᾿ kru - beh da - m - ba - r - kin.
D'e - m - vo - to d᾿a - r - b'a a᾿ - pin d - men ḥ - do - de᾿ m - sha - h - pin d-
- mu - to᾿ da - n - yo᾿ va - d - tau - ro᾿ va - d - ne - sh - ro᾿ va - d - ba - r - no - sho᾿
va - d - ne - sh - ro᾿ va - d - bar - no - sho᾿ Bur - kai vai leh mar - ka - b - to᾿
Fine
va - d - ro - 'ai - k gi - g - le᾿ u - pu - me shu - b - ho z - mar//

B-Kul Medem -3

ܐܬܠܬܐ.

ܐܪܥܐ ܕܐܫܟܘ ܡܘܡܠܬܐ. ܩܪܝܬܐ ܕܒܝܬܐܘ
ܡܛܠ ܗܘܝܘ. ܕܒܪܐ ܕܐܠܗܐ ܕܡܢܝܢܘܗܝ
ܒܫܘܪܝܬܐ. ܒܫܢܝܐ ܗܘܝܘܗܝ ܕܒܘܕܪܐ
ܒܫܝܢܐ ܕܐܡܪܝܢ: ܐܩܝܡܘ ܠܗܘܢ ܠܡܫܝܚܐ
ܕܦܪܢܣܘܗܝ ܗܢܐ: ܕܒܠܒ ܒܠܒܢ ܚܝܐ
ܘܫܡܝܐ: ܒܗܘܡܐ ܕܕܝܢܐ ܕܡܠܟܘ: ܘܡܠܟܐ ܠܝܢ
ܒܫܢܬܐ ܐܦܐ. ܡܢ ܬܪܝܢܘܢ ܕܠܗܘܬܗ.
ܘܬܢܝܢ ܠܗ ܡܘܒܠܐ ܒܟܠܝܐ ܘܬܡܝܡܬܐ܀

B-Kul Medem -3

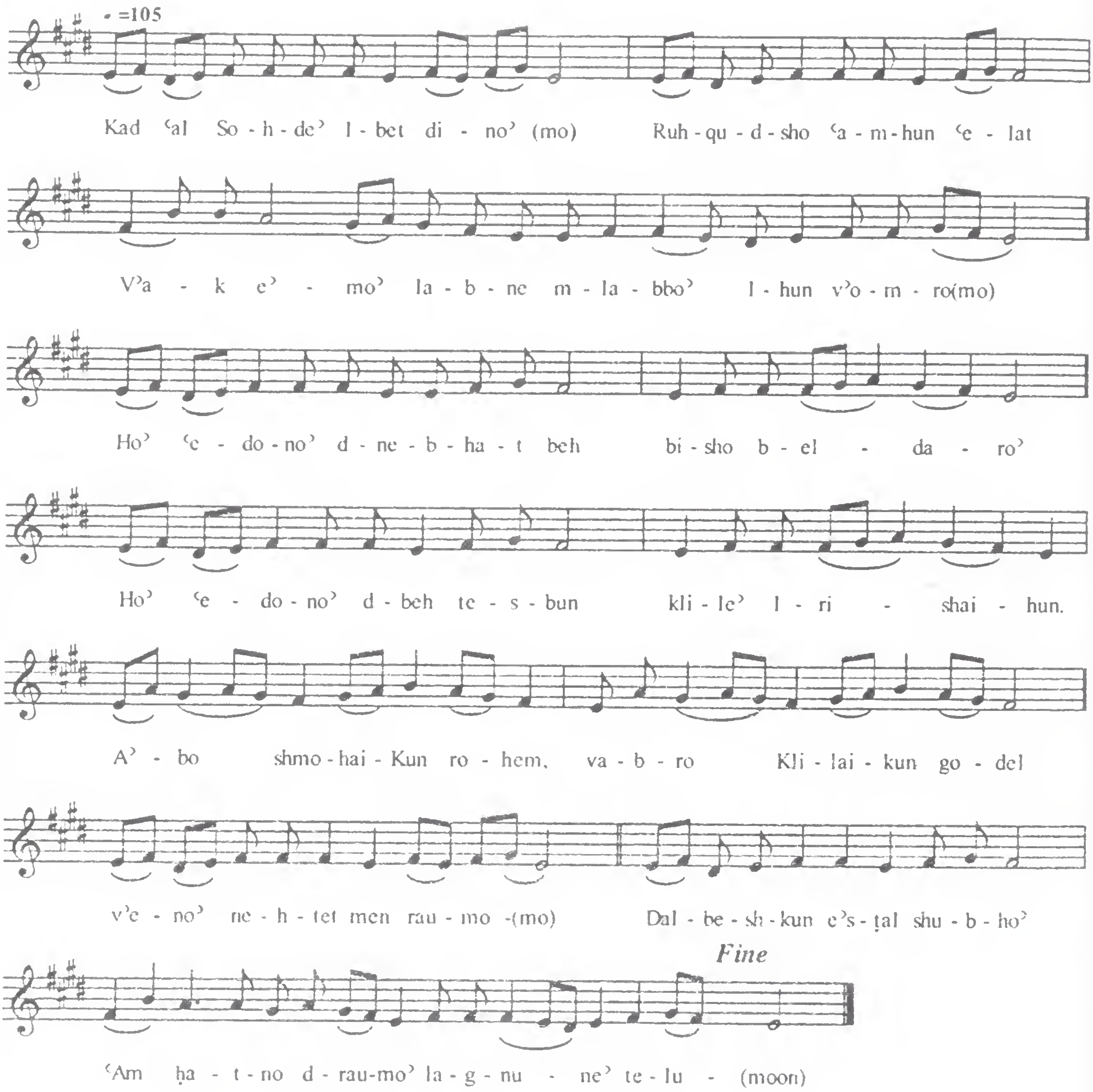

♩=120
Za - di - qe⁾ da - r - hem qush - to⁾. qi - ne⁾ d - mi - t me - ṭul ḥu - beh.
Da - b - ro⁾ D⁾a - lo - ho⁾ du - k - ro - n - hun l - bur - k - to⁾
Lmi⁾-ne⁾ h - vai - tun d - u - d - ro - ne⁾ l - ḥa - ṭo - ye⁾ d - toi - bin
A⁾ - pis ʿa - man la - m - shi - ho⁾ da - b - ga - r - mai - kun shre⁾.
Dnʿe-bed ʿa-lain ḥno - no⁾ ra - ḥ - me⁾ Byau-mo⁾ d - do - n - ḥo⁾ ra-
- bu - te⁾ Dne - tel lan ga - l - yu t ⁾a - pe⁾
qdom tro - nos D⁾a - lo - hu - te⁾ Unez - ma - r leh Shu - b - ḥo⁾.
Fine
Bli - li - yo⁾ bi - mo - mo⁾//

B-Kul Medem -4

ܪܥܝܢܐ.

ܟܕ ܠܒܗ ܫܦܝܪ ܠܟܬܒܗ ܕܝܠܗ. ܪܘܫܡܘܬܐ
ܫܠܡܘܬܗ ܬܠܬ. ܗܘܝܘ ܐܦ ܠܟܬܒܘ ܡܠܟܠܟܐ
ܠܫܡܗ ܗܘܢܘܢ. ܗܘ ܟܕܢܐ ܕܢܦܫܐ ܟܘ ܟܢܫܐ
ܡܫܡܫܢܐ: ܗܘܝ ܟܕܢܐ ܕܟܘ ܐܦܟܘܢ ܡܟܬܒܐ
ܠܢܫܡܫܘܢ ܐܠܐ ܡܫܡܫܢܘܢ ܢܦܫ: ܗܘܢܐ
ܡܠܡܠܢܘܢ ܠܟܠ: ܗܘܝܐ ܢܚܠܐ ܦܡ ܪܘܚܐ.
ܕܠܫܡܫܘܢ ܐܝܟ ܡܘܟܣܐ. ܘܟܡ ܣܓܝܐܐ
ܪܘܚܐ ܠܟܢܘܫܗ ܐܠܗܘܢ܀

B-Kul Medem -4

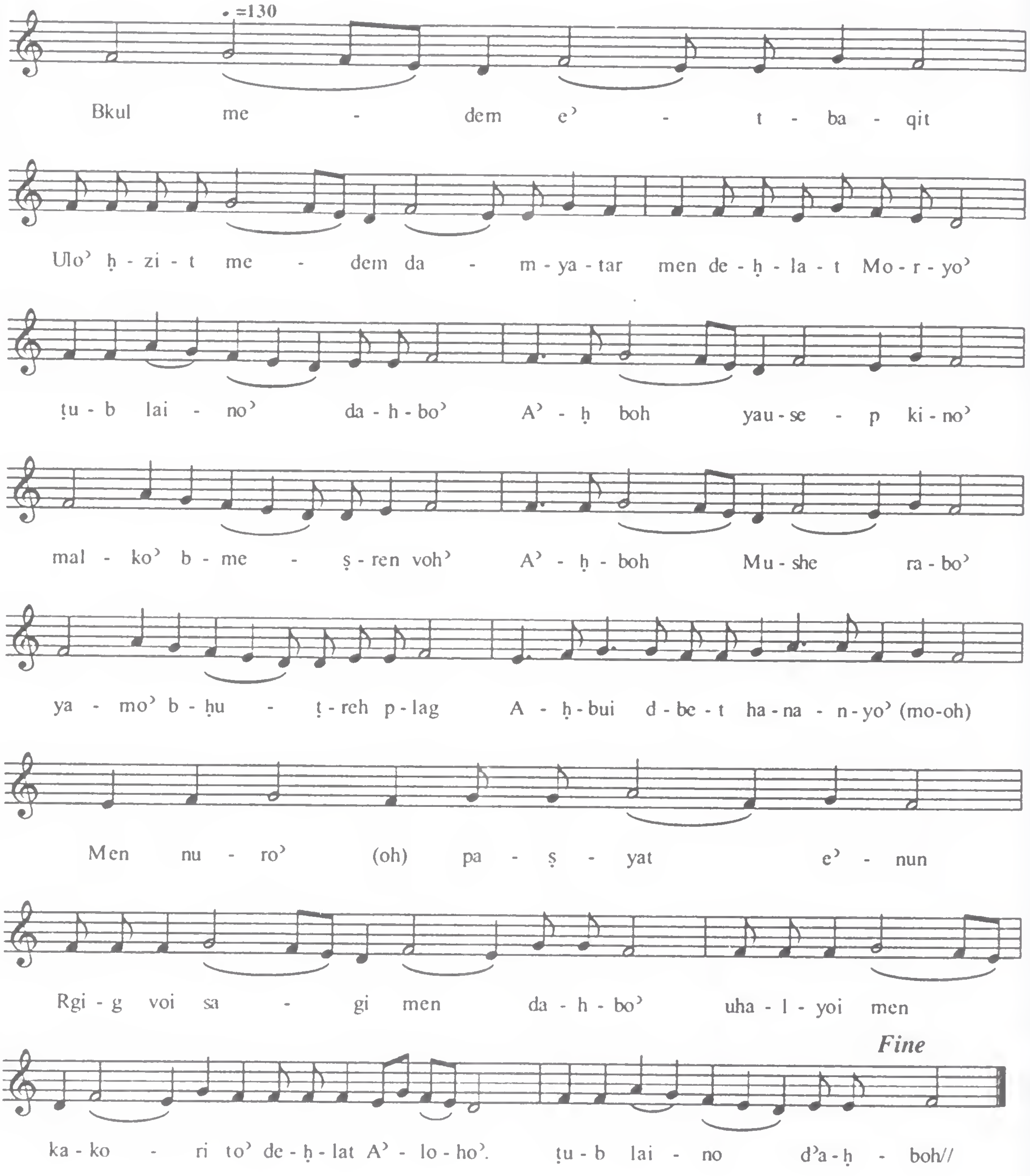

♩=105
Kad ʿal So - h - de' l - bet di - no' (mo) Ruh - qu - d - sho ʿa - m - hun ʿe - lat
V'a - k e' - mo' la - b - ne m - la - bbo' l - hun v'o - m - ro(mo)
Ho' ʿe - do - no' d - ne - b - ha - t beh bi - sho b - el - da - ro'
Ho' ʿe - do - no' d - beh te - s - bun kli - le' l - ri - shai - hun.
A' - bo shmo - hai - Kun ro - hem, va - b - ro Kli - lai - kun go - del
v'e - no' ne - h - tet men rau - mo -(mo) Dal - be - sh - kun e's - ṭal shu - b - ho'
Fine
ʿAm ḥa - t - no d - rau-mo' la - g - nu - ne' te - lu - (moon)

B-Kul Medem -5

ܫܡܫܐ.

ܒܟܠܡܕܡ ܐܠܗܐ. ܘܠܐ ܚܙܐ ܡܕܡ
ܕܚܙܝܗ̇. ܡܢ ܕܚܙܐ ܡܢܗ ܢܗܘܐ ܠܐܠܗܐ
ܕܐܡܪܗ. ܐܡܪܗ ܡܘܫܐ ܩܐܡܐ ܡܫܟܚܐ ܒܣܦܪܗ
ܗ̇ܝ: ܐܡܪܗ ܡܘܡܐ ܕܟܐ ܡܫܟܚܐ ܒܢܘܗܪܗ
ܦܠܝ: ܐܡܪܘܗܝ ܕܚܙܐ ܢܝܢܐ: ܡܢ ܢܘܪܐ
ܦܪܗܐ ܐܢܘܢ: ܘܚܡܝܐ ܗ̱ܘ ܫܡܝܐ ܡܢ ܕܘܟܐ.
ܘܚܡܐ ܗ̱ܘ ܡܢ ܡܢܝܢܐ. ܕܚܙܐ ܠܟܠܗ
ܢܗܘܐ ܠܐܠܗܐ ܕܐܡܪܗ܀

B-Kul Medem -5

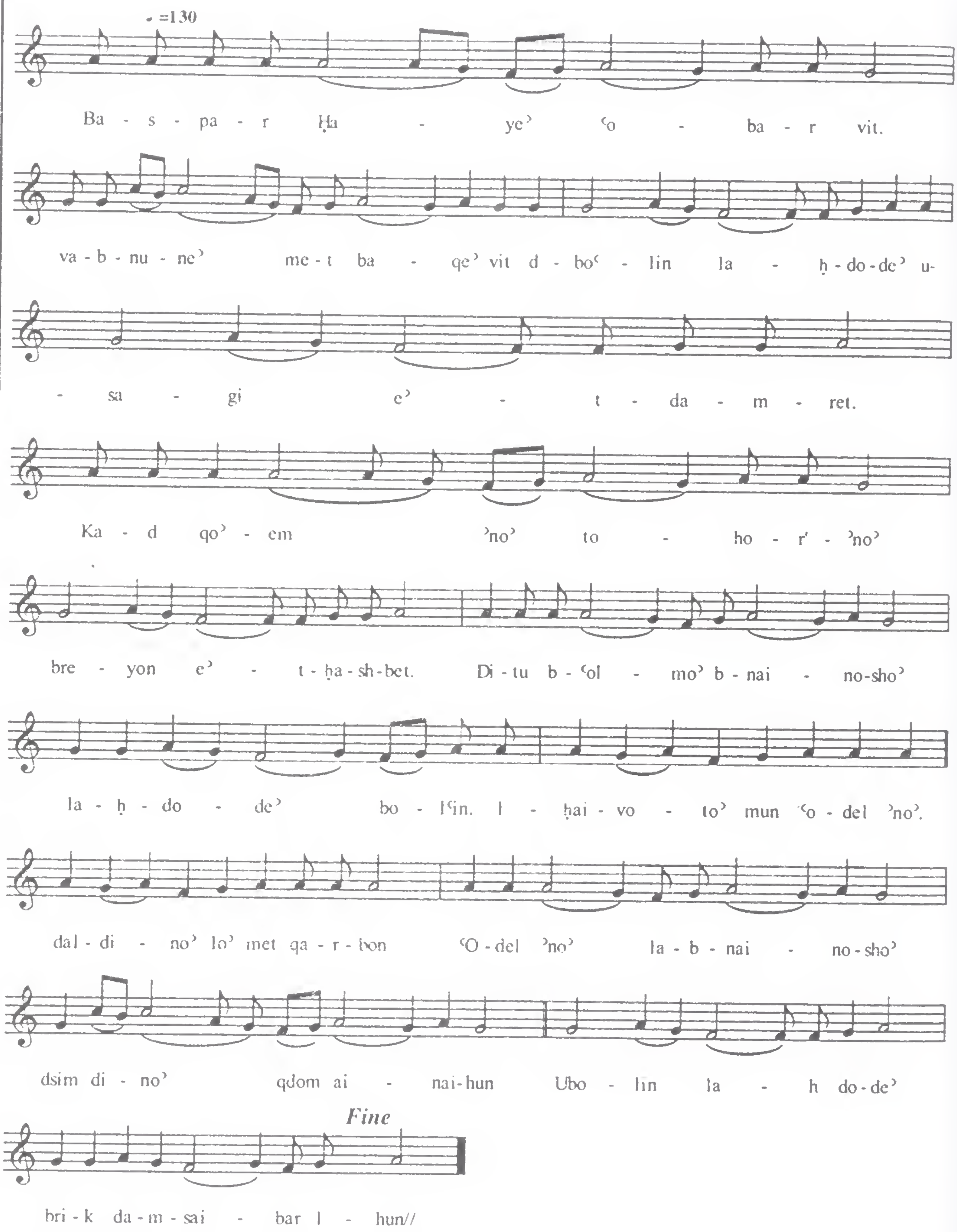

=130
Bkul me - dem e' - t - ba - qit
Ulo' ḥ - zi - t me - dem da - m - ya - tar men de - ḥ - la - t Mo - r - yo'
ṭu - b lai - no' da - h - bo' A' - ḥ boh yau - se - p ki - no'
mal - ko' b - me - ṣ - ren voh' A' - ḥ - boh Mu - she ra - bo'
ya - mo' b - ḥu - ṭ - reh p - lag A - ḥ - bui d - be - t ha - na - n - yo' (mo-oh)
Men nu - ro' (oh) pa - ṣ - yat e' - nun
Rgi - g voi sa - gi men da - h - bo' uha - l - yoi men
Fine
ka - ko - ri to' de - ḥ - lat A' - lo - ho'. ṭu - b lai - no d'a - ḥ - boh//

B-Kul Medem -6

ܫܬܬܐ܀

ܒܨܦܪ ܡܩܕܡ̈ܐ ܒܟܪ ܗܘܬ. ܘܒܠܘܬܐ
ܡܬܒܥܐ ܗܘܬ. ܕܒܠܒܝܢ ܒܢܝ̈ܫܐ
ܘܡܫܬܡܠܝܢ ܠܐܘܪܚܬܐ. ܘܟܕ ܩܡܬ ܐܢܐ ܘܚܙܪ ܐܢܐ
ܒܫܒܝܠ ܐܣܝܪ̈ܬܐ. ܕܐܝܬ ܗܘ ܒܟܠܟܘܠܐ
ܒܢ̈ܝܬܐ ܕܟܢܝ̈ܫܐ ܟܠܟܢܝܢ: ܟܢ̈ܘܫܬܐ ܩܕܡ
ܟܒܠ ܐܢܐ: ܕܒܝܬܐ ܠܐ ܡܫܬܡܥܝܢ: ܟܒܠ ܐܢܐ
ܟܢ̈ܝܫܬܐ. ܕܩܝܡ ܕܝܠܐ ܡܢܝ ܟܢ̈ܝܫܬܗܘܢ،
ܘܟܠܟܢܝܢ ܟܢ̈ܝܫܐ ܩܕܡ ܕܡܫܟܢ ܠܗܘܢ܀

B-Kul Medem -6

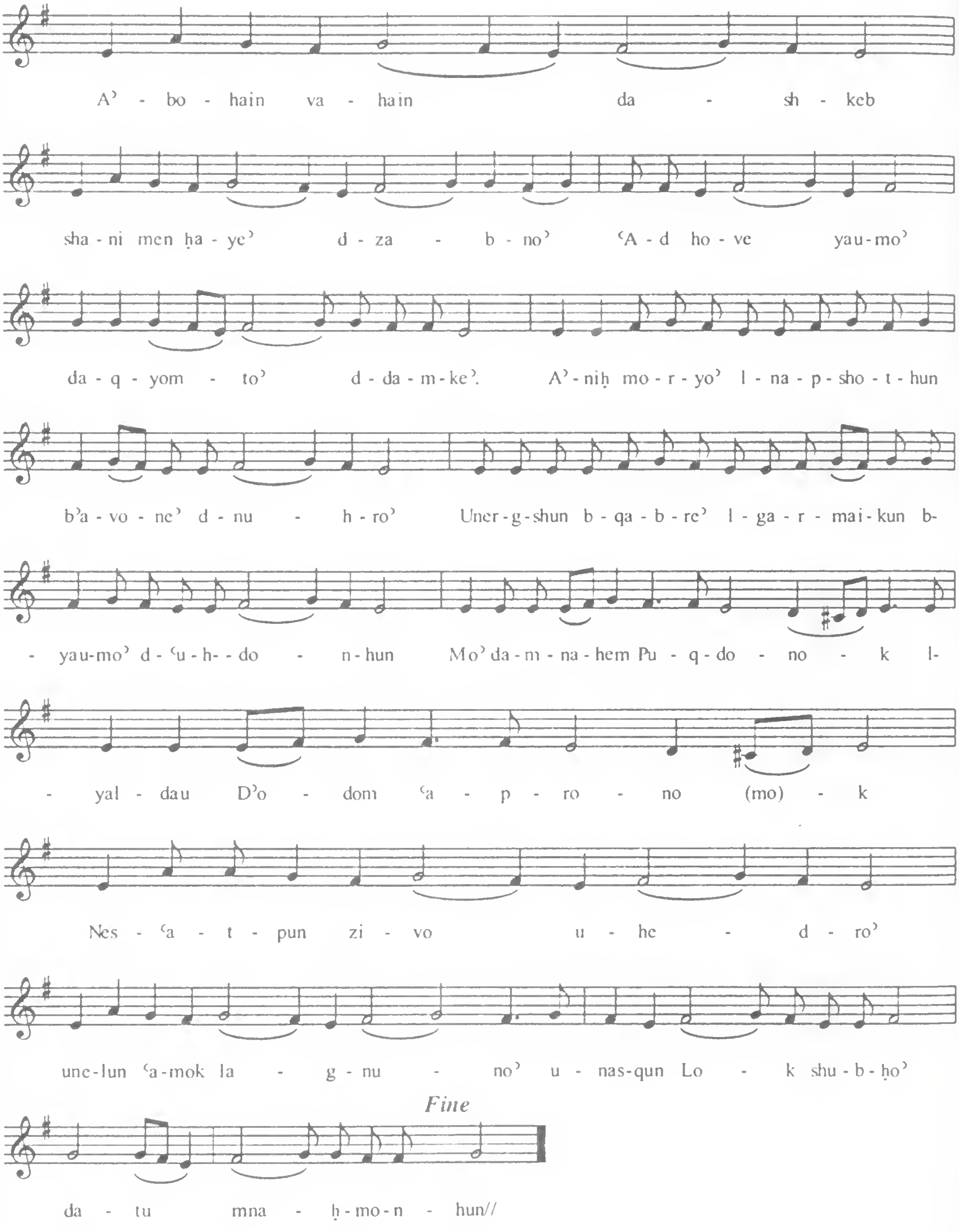

=130
Ba - s - pa - r Ḥa - ye' ʿo - ba - r vit.
va - b - nu - ne' me - t ba - qe' vit d - boʿ - lin la - ḥ - do - de' u-
- sa - gi e' - t - da - m - ret.
Ka - d qo' - em 'no' to - ho - r' - 'no'
bre - yon e' - t - ḥa - sh - bet. Di - tu b - ʿol - mo' b - nai - no-sho'
la - ḥ - do - de' bo - lʿin. l - ḥai - vo - to' mun ʿo - del 'no'.
dal - di - no' lo' met qa - r - bon ʿO - del 'no' la - b - nai - no-sho'
dsim di - no' qdom ai - nai-hun Ubo - lin la - h do-de'
Fine
bri - k da - m - sai - bar l - hun//

B-Kul Medem -7

ܡܥܢܝܬܐ.

ܐܒܪܗܡ ܘܐܢܫܡ ܕܡܟܒܘ. ܘܡܠܘ ܩܡ ܣܝܐ
ܕܐܒܢܐ. ܟܕ ܗܘܐ ܢܘܚܐ ܕܡܢܚܬܐ
ܕܕܡܟܝܐ ܐܢܫ ܡܕܡ ܒܩܘܡܬܗܘܢ ܟܠܗܘܢܐ
ܕܢܗܘܐ: ܘܢܦܩܘܢ ܒܦܓܪܐ ܒܢܫܡܬܗܘܢ
ܒܦܘܡܐ ܕܟܘܗܢܘܗܝ: ܡܐ ܕܡܢܫܡ ܦܘܩܕܢܗ:
ܒܡܫܒܩܘܗܝ ܕܐܝܟ ܟܦܢܐ: ܢܫܟܚܘܢ ܐܡܬܐ
ܘܗܕܐ ܘܢܬܟܠܘܢ ܟܡܐ ܟܣܝܢܐ. ܘܢܗܘܘܢ
ܟܝ ܡܢܝܢܐ ܕܐܝܟ ܗܘ ܡܢܗܡܢܘܬܗܘܢ܀

B-Kul Medem -7

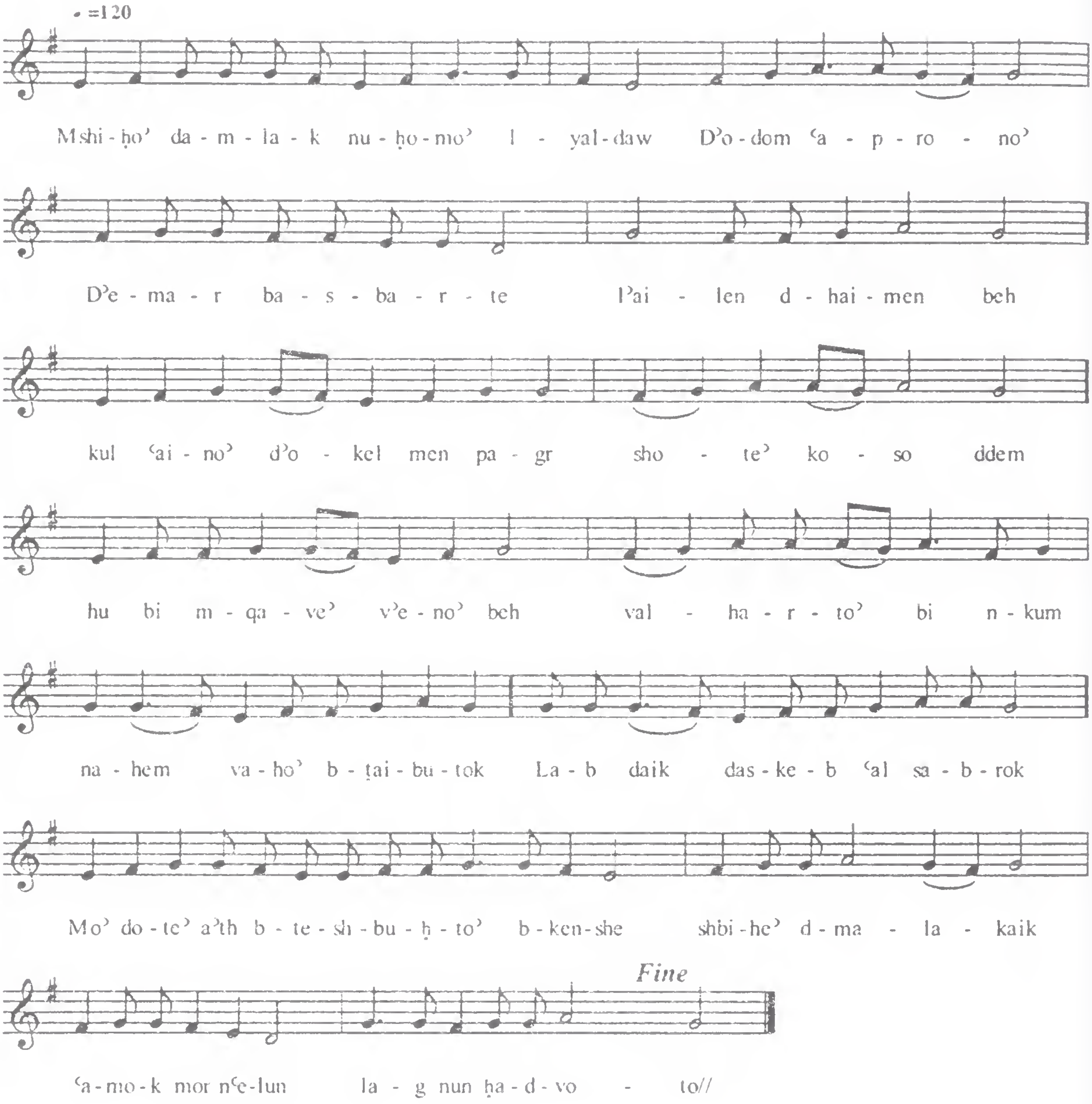

A' - bo - hain va - hain da - sh - keb
sha - ni men ḥa - ye' d - za - b - no' ʿA - d ho - ve yau - mo'
da - q - yom - to' d - da - m - ke'. A' - niḥ mo - r - yo' l - na - p - sho - t - hun
b'a - vo - ne' d - nu - h - ro' Uner - g - shun b - qa - b - re' l - ga - r - mai - kun b-
- yau-mo' d - ʿu - h - - do - n - hun Mo' da - m - na - hem Pu - q - do - no - k l-
- yal - dau D'o - dom ʿa - p - ro - no (mo) - k
Nes - ʿa - t - pun zi - vo u - he - d - ro'
une - lun ʿa - mok la - g - nu - no' u - nas - qun Lo - k shu - b - ḥo'
Fine
da - tu mna - ḥ - mo - n - hun//

B-Kul Medem -8

ܐܡܝܢܐ.

ܡܫܝܚܐ ܕܡܠܟܝ ܢܘܗܪܐ. ܒܝܠܕܘܬܗ ܕܐܪܡ
ܟܦܢܐ. ܕܐܡܪ ܒܣܒܪܬܗ ܠܐܢܫܝܢ ܕܗܝܡܢܘ ܒܗ.
ܟܠ ܐܝܢܐ ܕܐܟܠ ܡܢ ܦܓܪܗ ܘܫܬܐ ܕܡܐ
ܘܐܡܪ: ܗܘ ܒܝ ܡܩܘܐ ܘܐܢܐ ܒܗ ܘܒܚܝܢܬܐ
ܒܝ ܢܩܘܡ: ܢܫܡ ܘܐܢܐ ܡܢܚܡܢܐ: ܠܟܠܟܝܢ
ܕܡܫܒܚܘ ܟܠ ܫܒܝܚܘ: ܘܩܢܐ ܕܐܢܬ ܐܝܟ
ܠܡܫܒܚܘܬܐ. ܒܥܝܬܐ ܩܕܝܫܬܐ ܕܡܠܟܝܢ. ܠܟܠܢ
ܡܢܝ ܢܬܠܘܢ ܠܟܠܗܘܢ ܚܘܕܬܐ܀

B-Kul Medem -8


♩=120
Mshi - ḥoʾ da - m - la - k nu - ḥo - moʾ l - yal - daw Dʾo - dom ʿa - p - ro - noʾ
Dʾe - ma - r ba - s - ba - r - te lʾai - len d - hai - men beh
kul ʿai - noʾ dʾo - kel men pa - gr sho - teʾ ko - so ddem
hu bi m - qa - veʾ vʾe - noʾ beh val - ha - r - toʾ bi n - kum
na - hem va - hoʾ b - ṭai - bu - tok La - b daik das - ke - b ʿal sa - b - rok
Moʾ do - teʾ aʾth b - te - sh - bu - ḥ - toʾ b - ken - she shbi - heʾ d - ma - la - kaik
Fine
ʿa - mo - k mor nʿe - lun la - g nun ḥa - d - vo - to//

olo' 3 - Hab leh litok

1) *Gushmonoyo* – 8 Rekne; no model melody (Rish Qolo) in use in the Syriac Churches of India

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division for that can be applied for all 8 rekne.

- - - - - - - - - - - - [12]

- - - - - - - - - - [9]

- - - - - - - - - - - - [12]

- - - - - - - - - - [9]

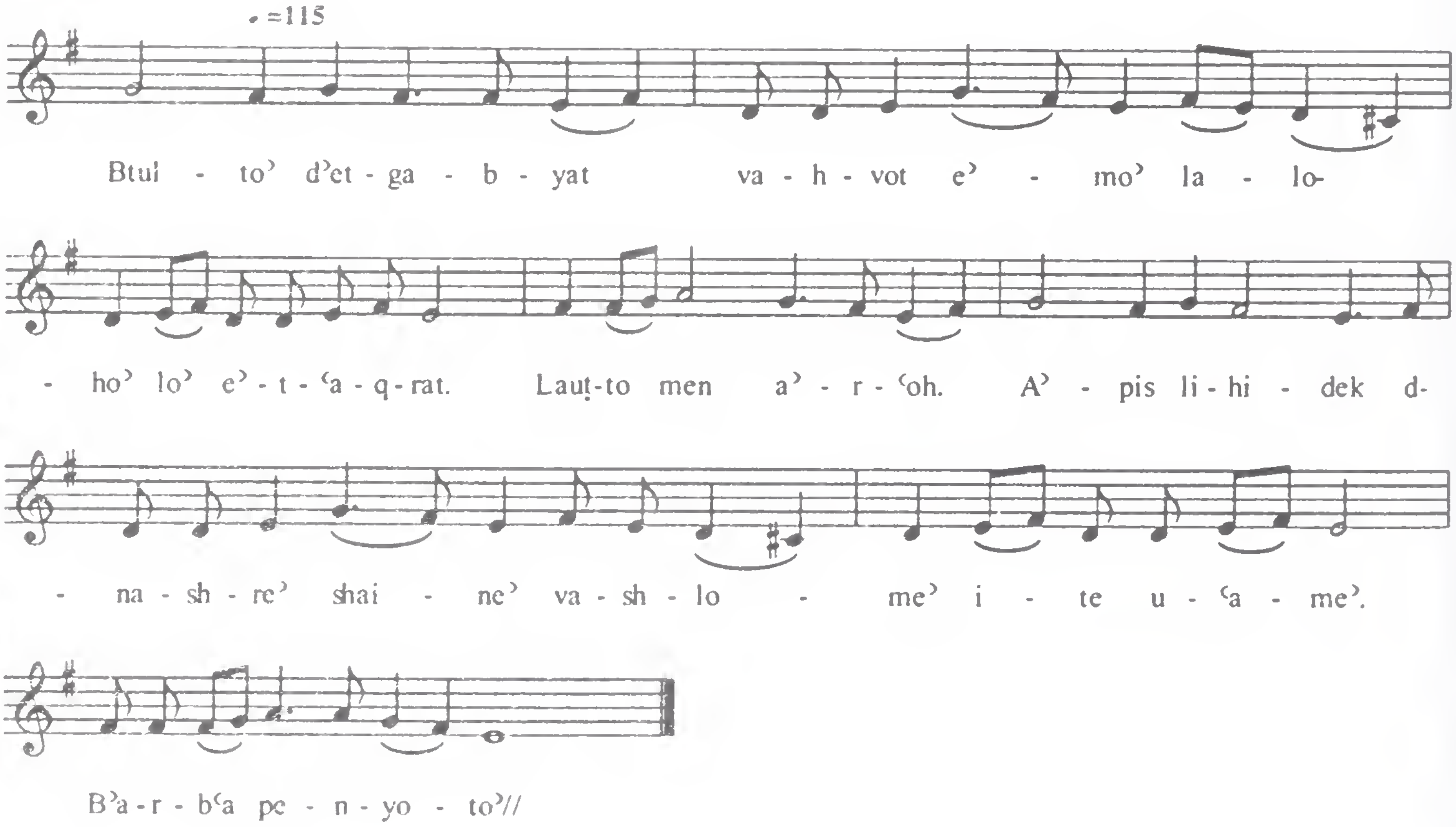
3) *Frequency of Use* – It is not very frequently used. It is used in some important festivals as well as in certain quqlions.

Hab leh liok -1

ܗܠܠ ܕܝܘܡܢ ܠܒܝܬܘ܀

ܡܕܡܐ.

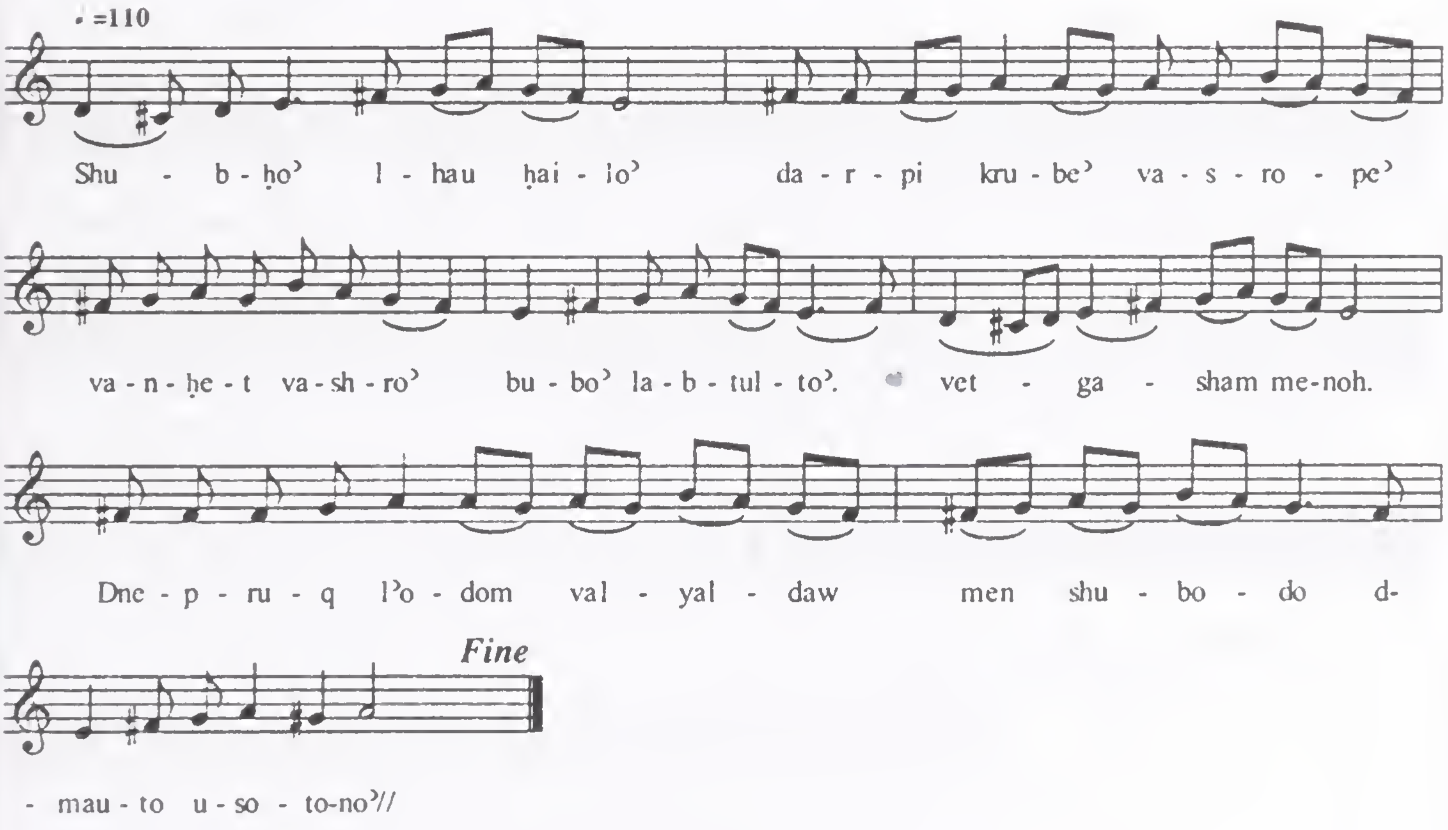
ܒܬܘܠܬܐ ܕܐܬܓܒܝܬ ܘܗܘܬ ܐܡܐ ܠܐܠܗܐ.
ܘܠܐ ܐܬܥܩܪܬ ܒܬܘܠܘܬܗ ܡܢ ܐܪܥܐ. ܐܦܝܣ
ܠܝܚܝܕܟ ܕܢܫܪܐ ܫܝܢܗ ܘܫܠܡܗ. ܠܥܕܬܗ
ܘܥܡܗ ܘܒܐܪܒܥ ܦܢܝ̈ܬܐ܀



Hab leh liok -2

ܬܪܝܢܐ.

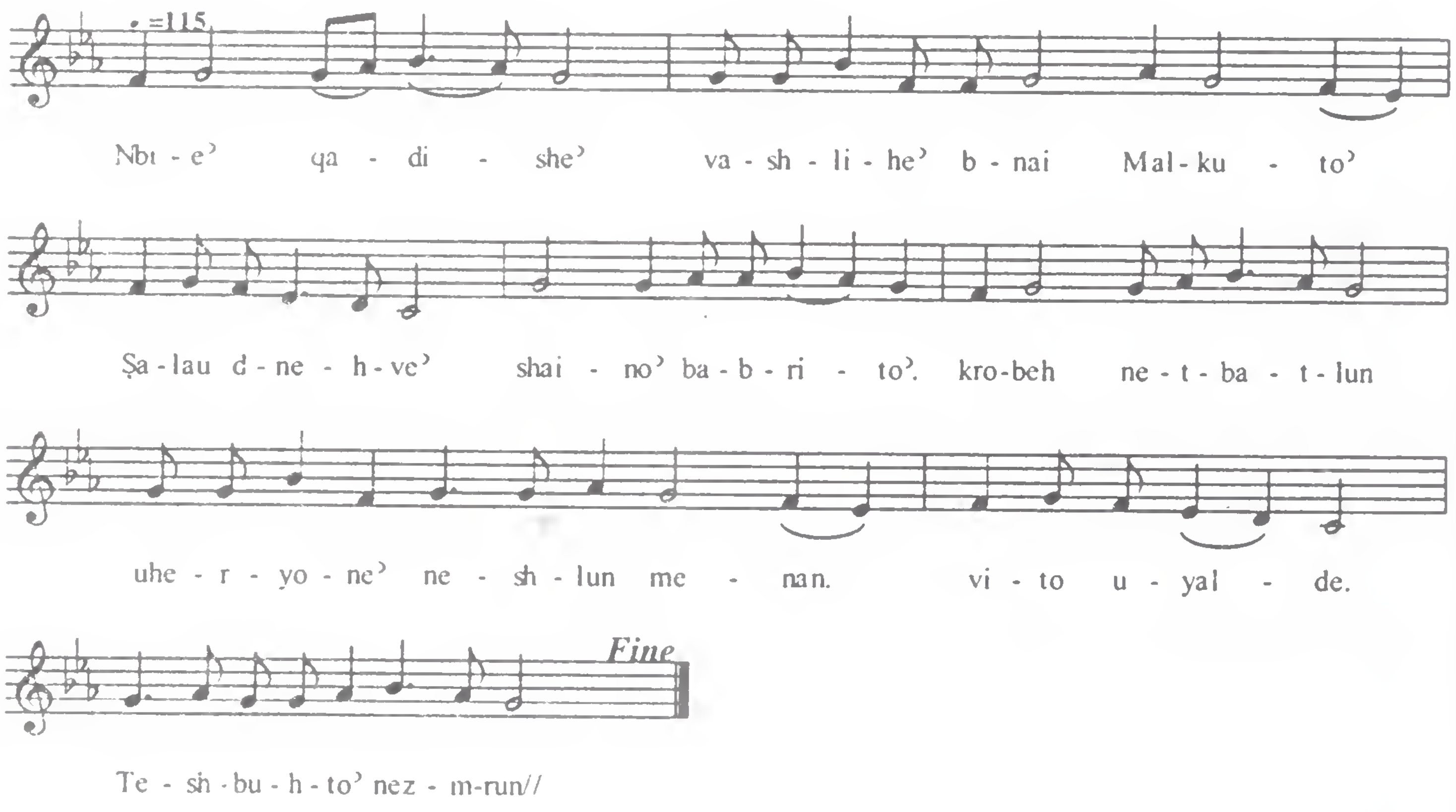
ܫܘܒܚܐ ܠܗܘ ܚܝܠܐ ܕܐܪܦܝ ܟܪܘܒܐ ܘܣܪܘܦܐ. ܘܢܚܬ ܘܫܪܐ ܒܒܘܒܐ ܠܒܬܘܠܬܐ. ܘܐܬܓܫܡ ܡܢܗ. ܕܢܦܪܘܩ ܠܐܕܡ ܘܠܝܠܕܘܗܝ. ܡܢ ܫܥܒܕܐ ܕܡܘܬܐ ܘܣܛܢܐ.



Hab leh liok -3

ܠܐܚܪܢܐ.

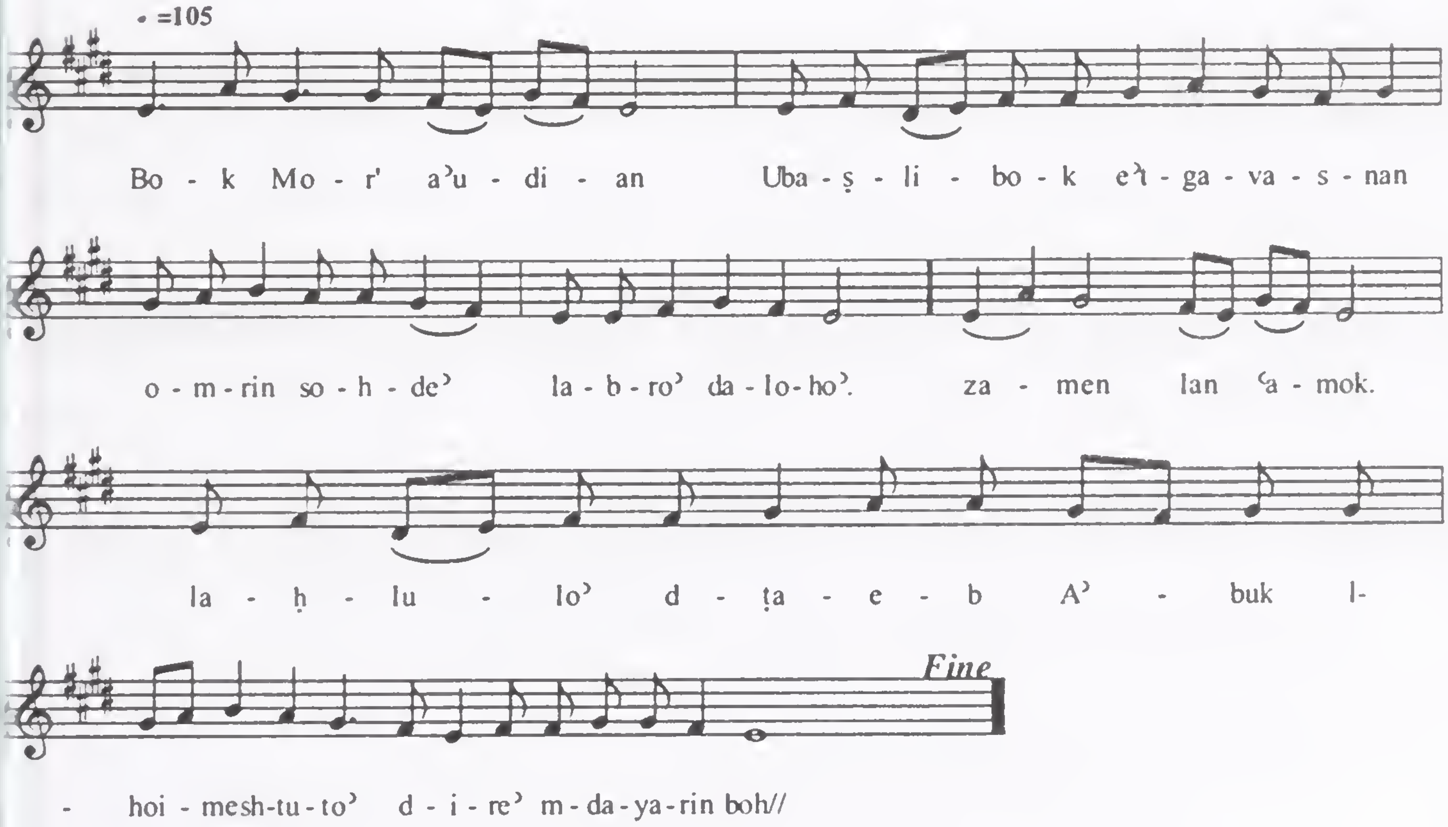
ܢܒܝܐ ܩܕܝܫܐ ܘܫܠܝܚܐ ܒܢܝ ܡܠܟܘܬܐ. ܨܠܘ ܕܢܗܘܐ ܫܝܢܐ ܒܒܪܝܬܐ. ܟܪܒܐ ܢܬܒܛܠܘܢ ܘܚܪܝܢܐ ܢܫܠܘܢ ܡܢܢ. ܘܥܕܬܐ ܘܝܠܕܝܗ̇ ܬܫܒܘܚܬܐ ܢܙܡܪܘܢ܀



Hab leh liok -4

ܘܚܕܝܠ.

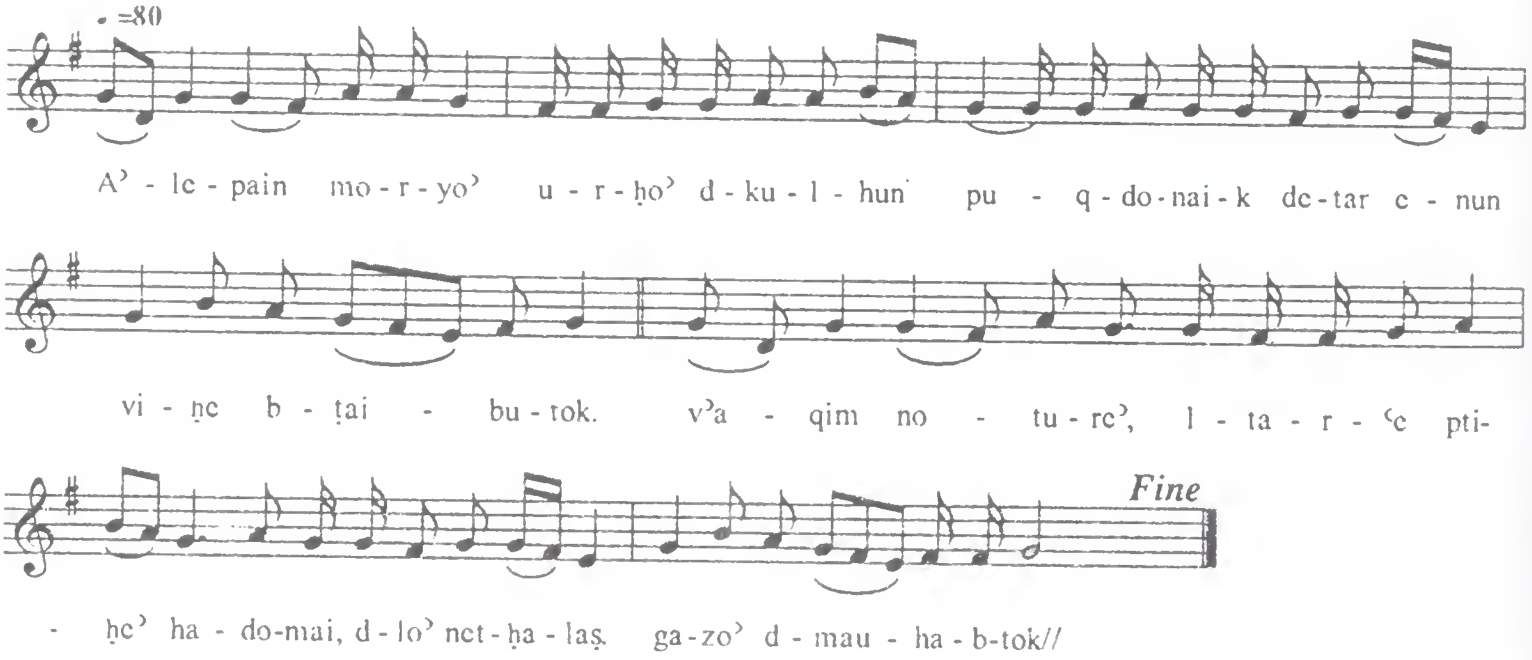
ܒܟ ܡܪܝܐ ܐܘܕܝܢ
ܘܒܨܠܝܒܟ ܐܬܓܐܝܘ ܣܢܐܢ. ܐܡܪܝܢ ܫܘܚܕܐ ܠܒܪܐ
ܕܐܠܗܐ. ܙܡܢ ܠܢ ܥܡܟ ܠܚܘܠܐ
ܕܛܐܒ ܐܒܘܟ. ܠܗܝ ܡܫܡܫܘܬܐ ܕܥܝܪܐ ܡܕܝܪܝܢ
ܒܗ܀



Hab leh liok -5

ܡܥܢܝܬܐ ܀

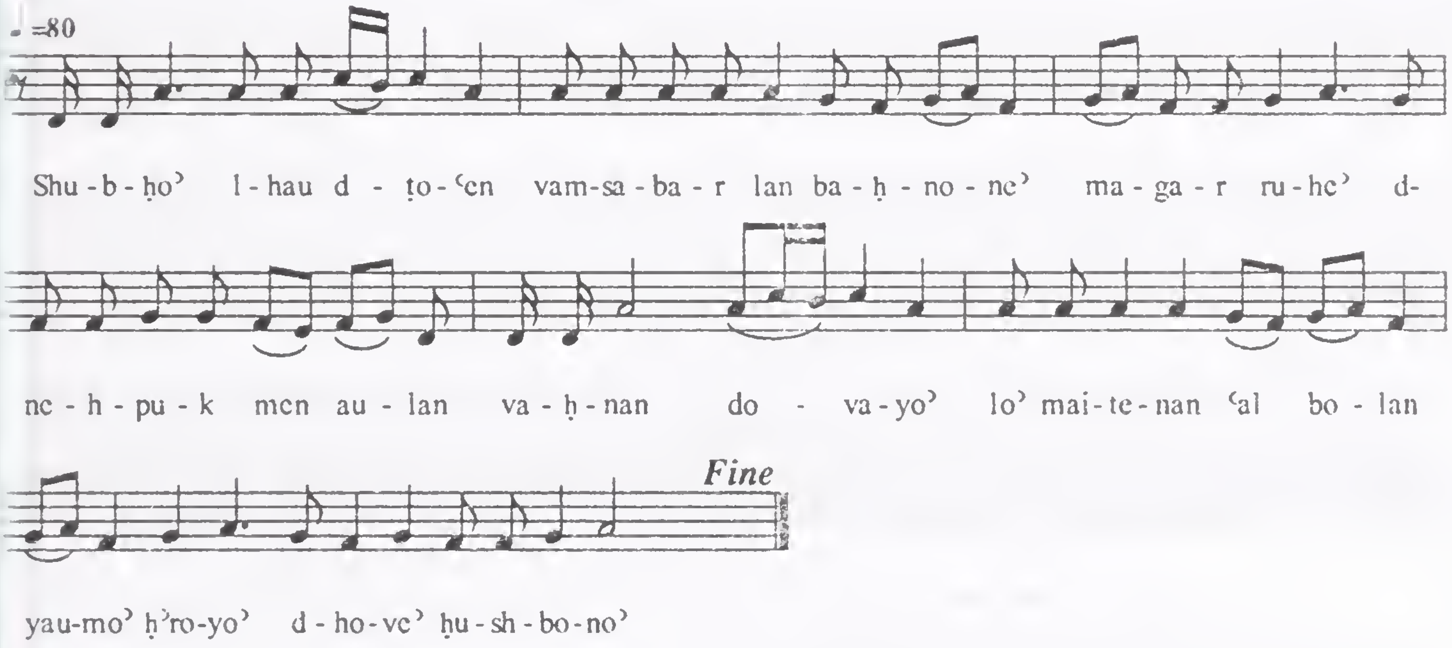
ܐܠܦܝܢ ܡܪܝܐ ܐܘܪܚܐ ܕܟܠܗܘܢ ܦܘܩܕܢܝܟ.
ܕܐܬܪܨܢܘܢ ܘܐܢܗܝ ܒܛܝܒܘܬܟ. ܘܐܩܝܡ ܢܛܘܪܐ
ܠܬܪܥܐ ܦܬܝܚܐ ܗܕܡܝ. ܕܠܐ ܢܬܚܠܨ ܓܙܐ
ܕܡܘܗܒܬܟ܀



Hab leh liok -6

ܩܠܠܠܐ܀

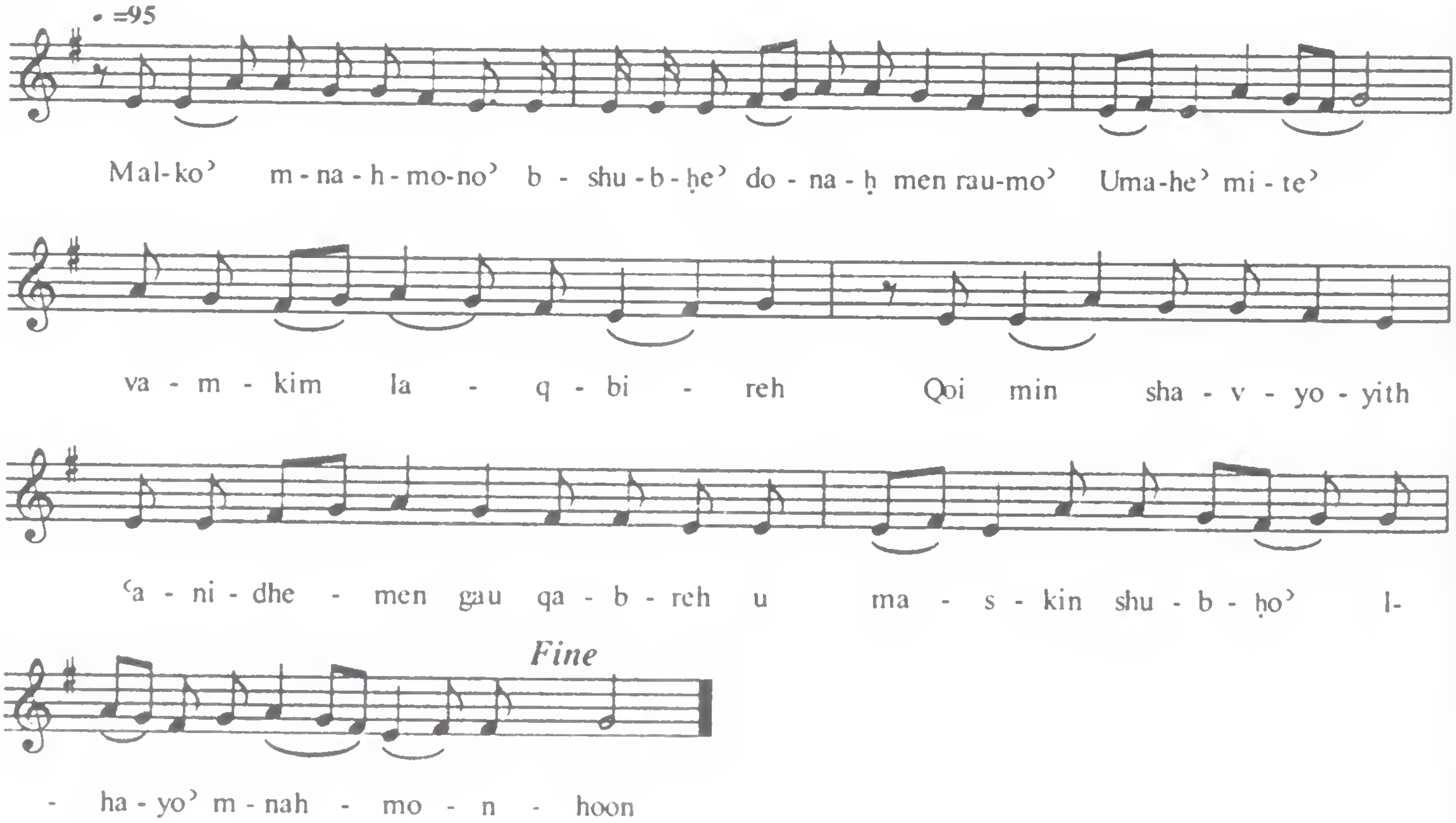
ܫܘܒܚܐ ܠܗܘ ܕܛܥܢ ܘܡܣܒܪ ܠܢ
ܒܚܢܢܗ. ܘܡܓܪ ܪܘܚܗ ܕܢܗܦܘܟ ܡܢ ܥܘܠܢ.
ܘܚܢܢ ܕܐܘܝܐ ܠܐ ܡܝܬܝܢܢ ܥܠ ܒܠܢ. ܝܘܡܐ
ܚܪܝܐ ܕܗܘܐ ܚܘܫܒܢܐ܀



Hab leh liok -7

ܡܒܒܠܐ ܀

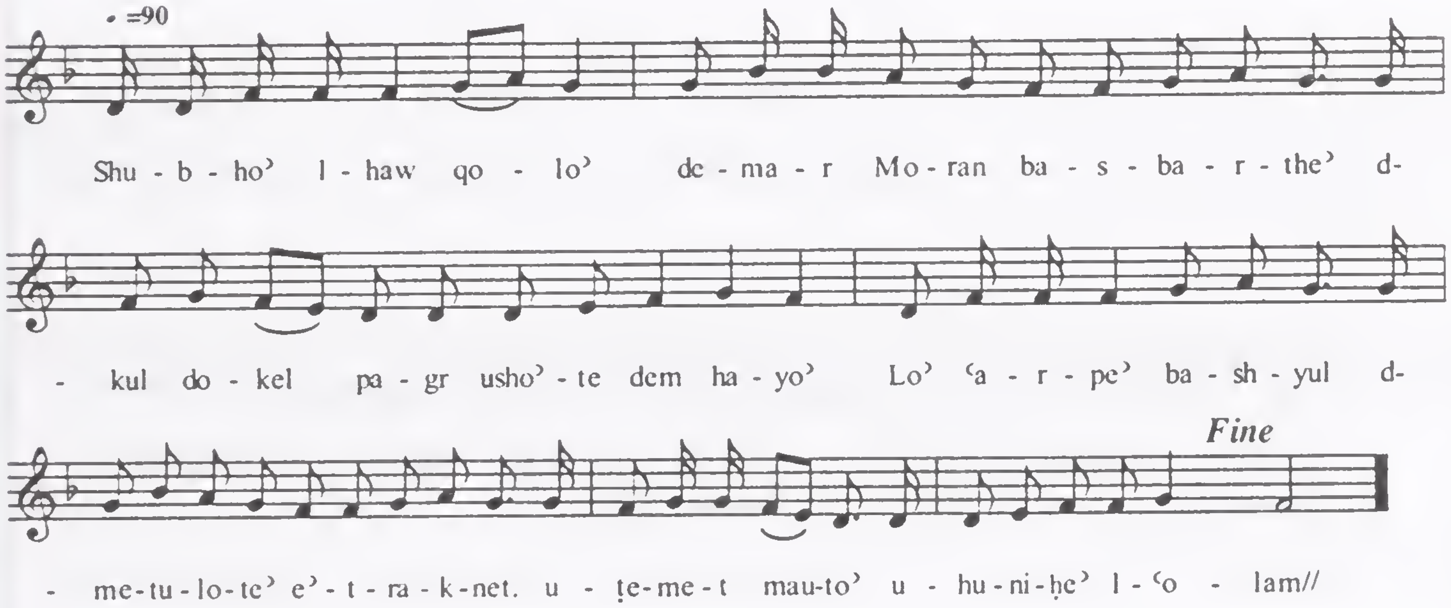
ܡܠܟܐ ܡܢܚܡܢܐ ܒܫܘܒܚܗ ܕܢܚ ܡܢ
ܪܘܡܐ. ܘܡܚܐ ܡܝ̈ܬܐ ܘܡܩܝܡ ܠܩܒܝܪ̈ܐ
ܩܥܝܢ ܫܒܝܘܬܗ ܥܢܝ̈ܕܐ ܡܢ ܓܘ ܩܒܪ̈ܐ.
ܘܡܣܩܝܢ ܫܘܒܚܐ ܠܚܝܐ ܡܢܚܡܢܘܗܝ ܀



Hab leh liok -8

ܐܘܢܝܬܐ܀

ܫܘܒܚܐ ܠܗܘ ܩܠܐ ܕܐܡܪ ܡܪܢ ܒܣܒܪܬܗ.
ܕܟܠ ܕܐܟܠ ܦܓܪܝ ܘܫܬܐ ܕܡܝ
ܚܝܐ. ܠܐ ܥܪܦܐ ܒܫܝܘܠ
ܕܡܛܠܬܗ ܐܬܪܟܢܬ. ܘܛܡܬ ܡܘܬܐ ܘܗܘ
ܢܝܗܝ ܠܥܠܡ܀



Qolo' 4 – L-Mariam Yoldat A'loho'

1) *Gushmonoyo* – 8 Rekne; no model melody (Rish Qolo) in use in the Syriac Churches of India
2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - - - - - - [11]

B - - - - - - - - - - - - [11]

A - - - - - - - - - - - - [11]

B - - - - - - - - - - - - [11]

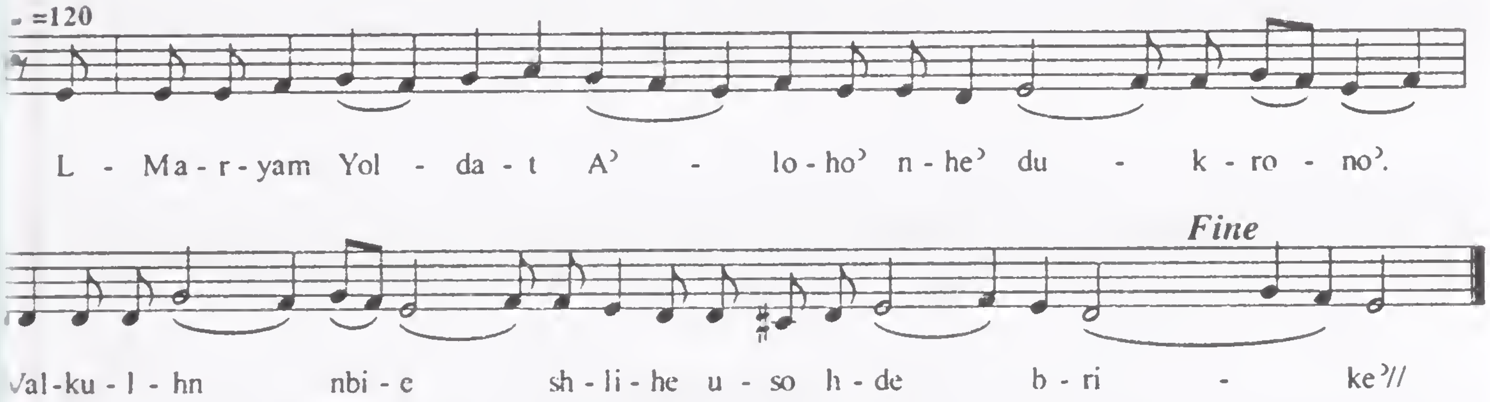
Frequency of Use – Very frequently used as it is found in the Sh'himo, Holy Qurbana, important festivals, sacraments, Penqitho, and in almost all the liturgical services of the West Syriac tradition

L-Mariam Yoldat A'loho' -1

ܩܠܐ ܕܠܡܪܝܡ ܝܠܕܬ ܐܠܗܐ܀

ܡܪܡܝܐ.

ܠܡܪܝܡ ܝܠܕܬ ܐܠܗܐ ܢܗܘܐ ܕܘܟܪܢܐ.
ܘܠܟܠܗܘܢ ܢܒܝܐ ܫܠܝܚܐ ܘܣܗܕܐ ܒܪܝܟܐ.
ܘܠܟܠܗ ܥܕܬܐ ܕܒܢܐ ܩܕܡ ܗܘ ܠܒܪܗ. ܢܗܘܐ
ܕܘܟܪܢܐ ܛܒܐ ܠܒܢܝܗ ܠܟܠܗܘܢ܀



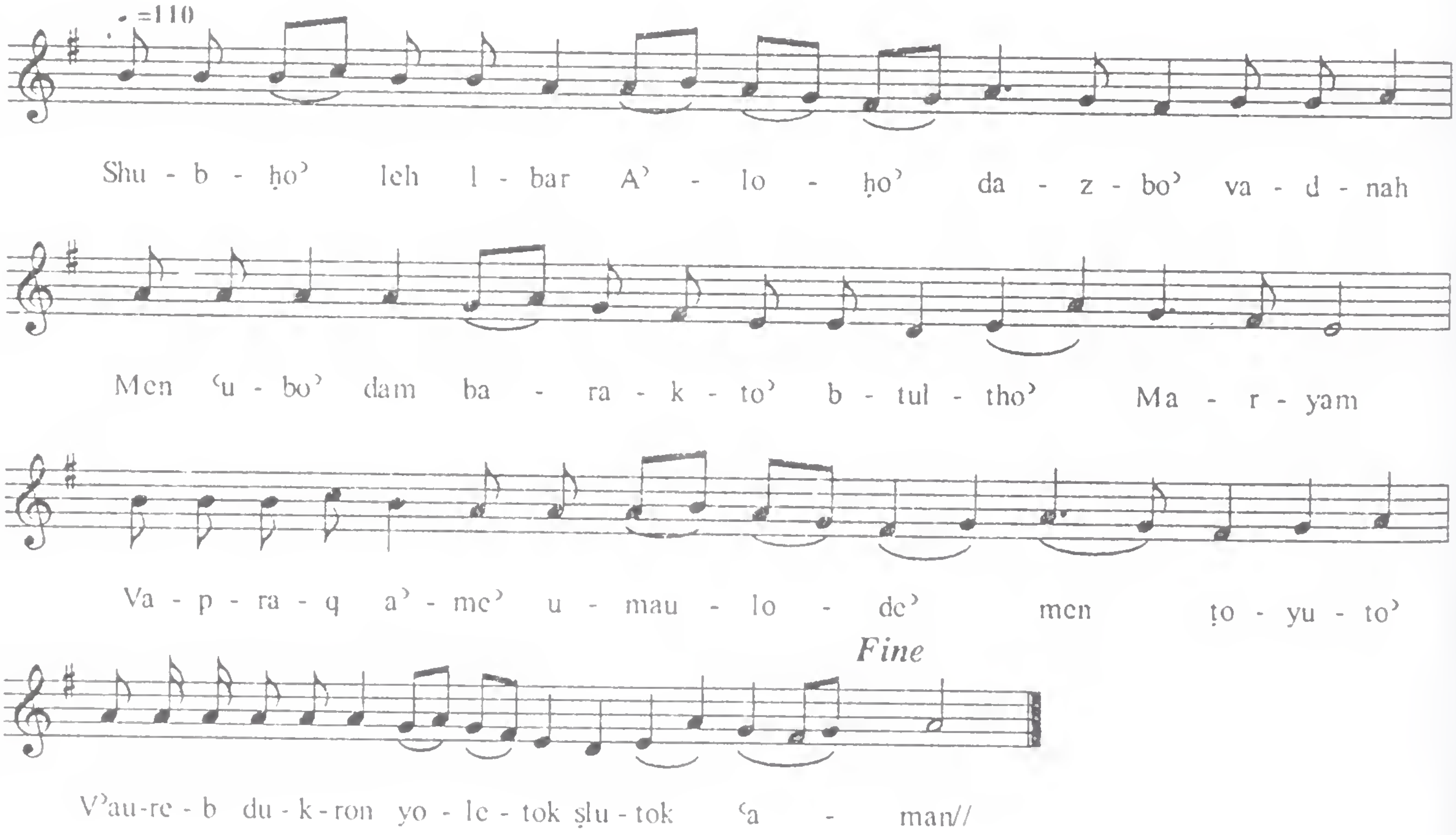
L-Mariam Yoldat A'loho' -2

ܫܘܒܚܐ ܠܗ ܠܒܪ ܐܠܗܐ ܕܨܒܐ ܘܕܢܚ.

ܡܢ ܥܘܒܐ ܕܐܡ ܒܪܟܬܐ ܒܬܘܠܬܐ ܡܪܝܡ.

ܘܦܪܩ ܥܡ̈ܐ ܘܡܘܠܕܗ ܡܢ ܛܥܝܘܬܐ.

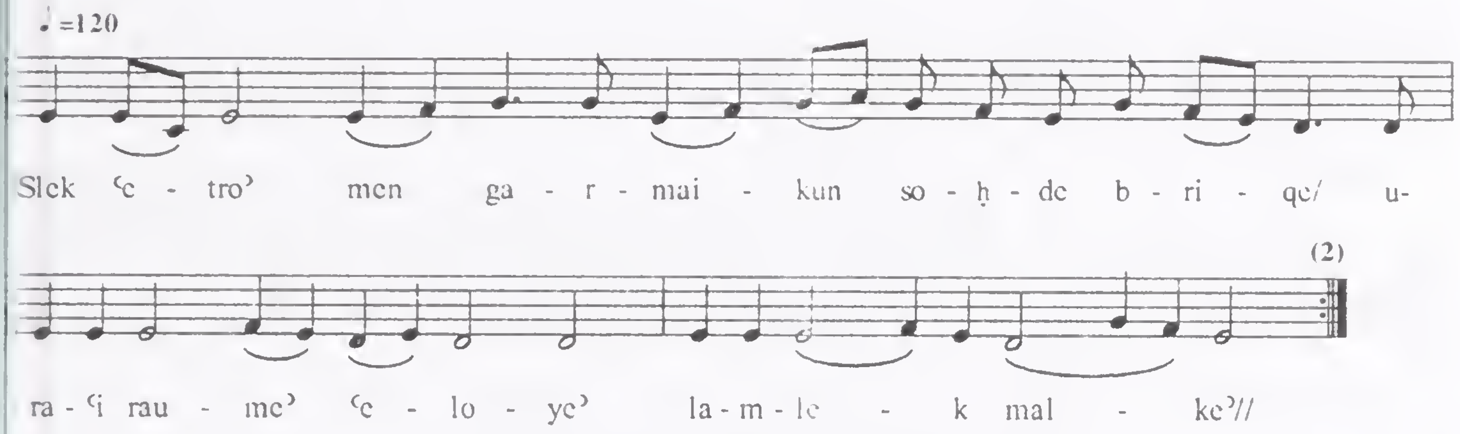
ܘܐܘܪܒ ܕܘܟܪܢ ܝܠܕܬܗ ܫܘܒܚܐ ܠܫܡܗ܀



L-Mariam Yoldat A'loho' -3

ܐܚܪܢܐ.

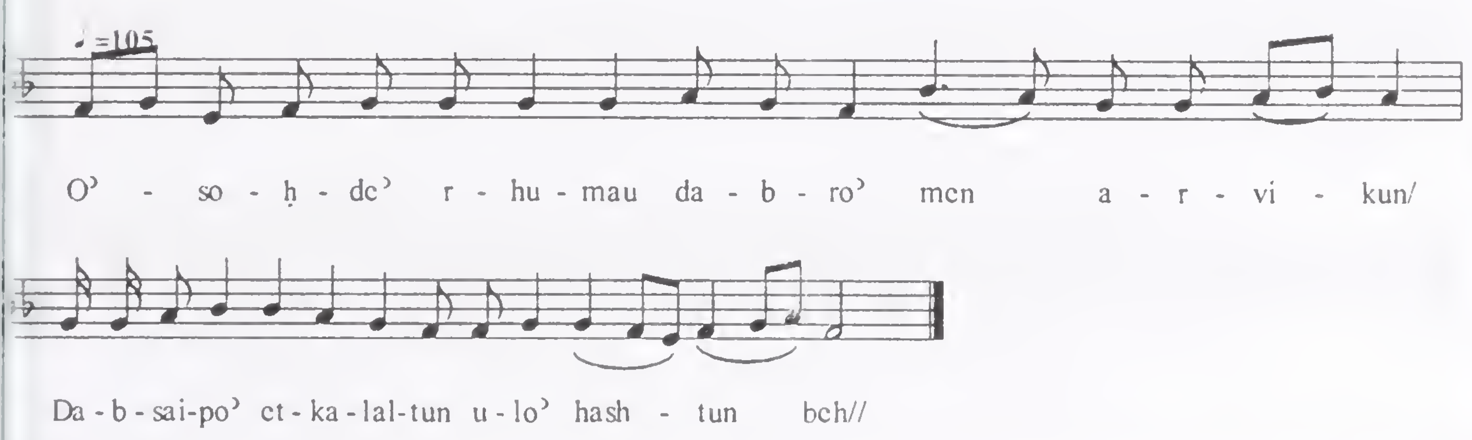
ܣܠܩ ܥܛܪܐ ܡܢ ܓܪܡܝܟܘܢ ܣܗ̈ܕܐ
ܒܪ̈ܝܟܐ. ܘܪܥܝ ܪ̈ܘܡܐ ܥ̈ܠܝܐ ܠܡܠܟ
ܡ̈ܠܟܐ. ܘܐܝܟ ܒܢ̈ܝ ܕܟܣܝܐ ܒܪܘܚܢܝܘܬܟܘܢ.
ܘܚܒܪܐ ܘܡܬܒܪܝܢ ܗܘ ܚܝܠܐ ܒܢܝܢ
ܟܠܗܘܢ܀



L-Mariam Yoldat A'loho' -4

ܐܚܪܢܐ܀

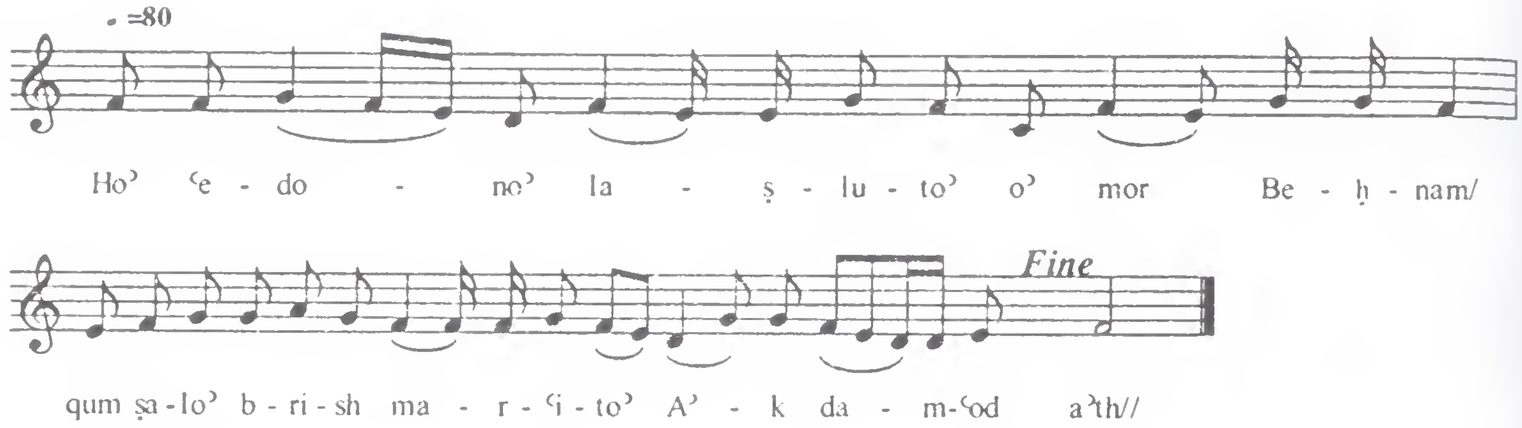
ܐܘ ܣܗ̈ܕܐ ܪ̈ܚܡܘܗܝ ܕܒܪܐ ܡܢ ܐܪ̈ܥܝܟܘܢ.
ܕܒܣܝܦܐ ܐܬܟܠܠܬܘܢ ܘܠܐ ܚܫܬܘܢ ܒܗ. ܕܒܗ
ܕܢܦܩܘܢ ܚܝܠ ܒܣܝܦܐ ܕܒܪܝܟ ܡܫܝܚܐ.
ܘܠܐ ܐܪܦܝܬܘܢ ܟܐ̈ܒܝܢ ܕܩܛܠܐ ܕܚܒܘ܀



L-Mariam Yoldat A'loho' -5

ܡܥܢܝܬܐ

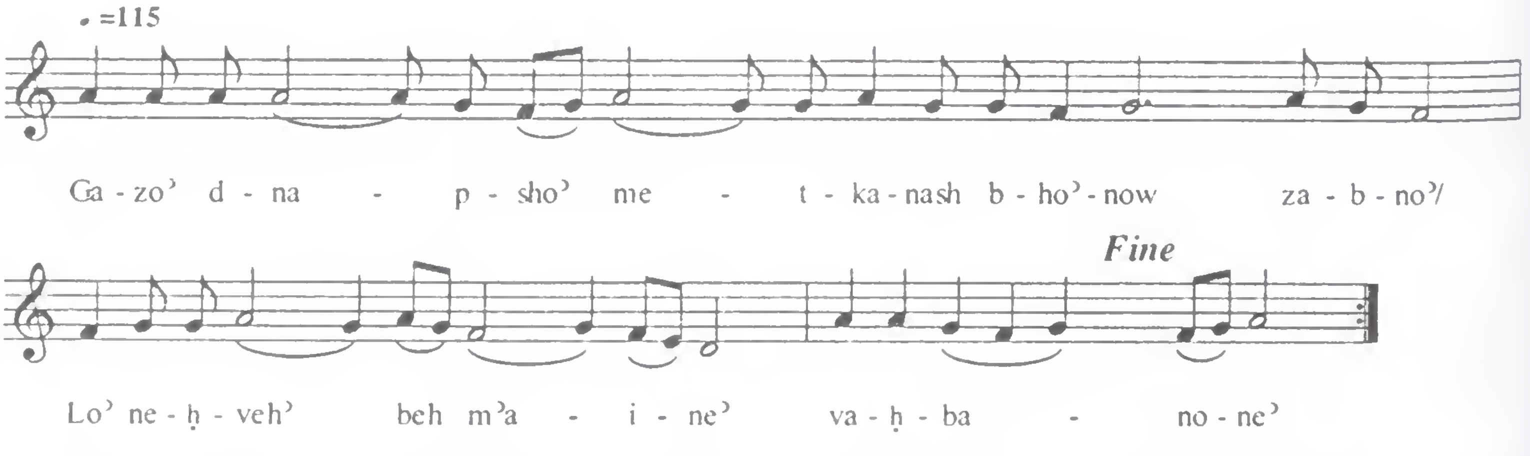
ܗܐ ܥܕܢܐ ܠܨܠܘܬܐ ܐܘ ܡܪܝ ܒܗܢܡ. ܩܘܡ
ܨܠܐ ܒܪܝܫ ܡܪܥܝܬܟ ܐܝܟ ܕܡܥܕ ܐܢܬ. ܦܩܘܕ
ܡܫܡܫܢܝܟ ܐܝܟ ܕܩܘܫܬܐ ܘܚܢܝܟ ܠܒܢܝܟ. ܕܗܐ ܙܒܢܐ
ܟܠܗ ܢܬܒܠܐ ܒܫܝܢܐ ܀



L-Mariam Yoldat A'loho' -6

ܡܠܠܬܐ ܀

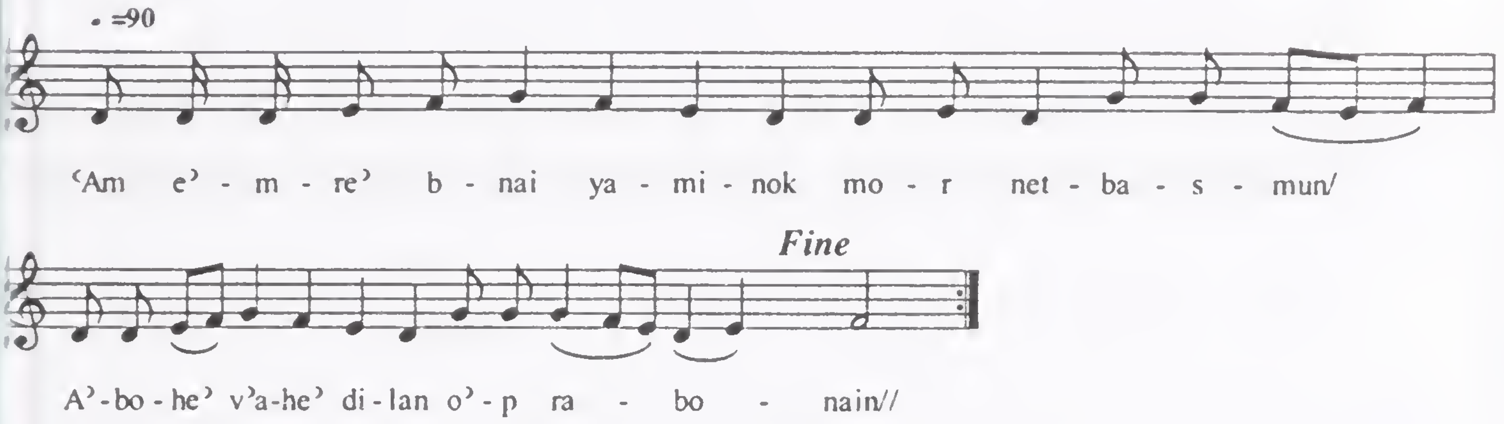
ܓܙܐ ܕܢܦܫܐ ܡܬܟܢܫ ܒܗܘܢܐ ܙܒܢܐ. ܠܐ
ܢܚܘܐ ܒܗ ܡܥܝܢܐ ܘܚܒܢܢܐ. ܕܒܥܒܪܐ ܕܚܢ
ܘܐܡܝܢ ܟܠܐ ܗܘܦܟܝܢ. ܘܟܕܡ ܕܢܗܘܐ
ܦܩܕܝ ܒܪܢܫܘܬܗ ܀



L-Mariam Yoldat A'loho' -7

ܡܥܢܝܬܐ܀

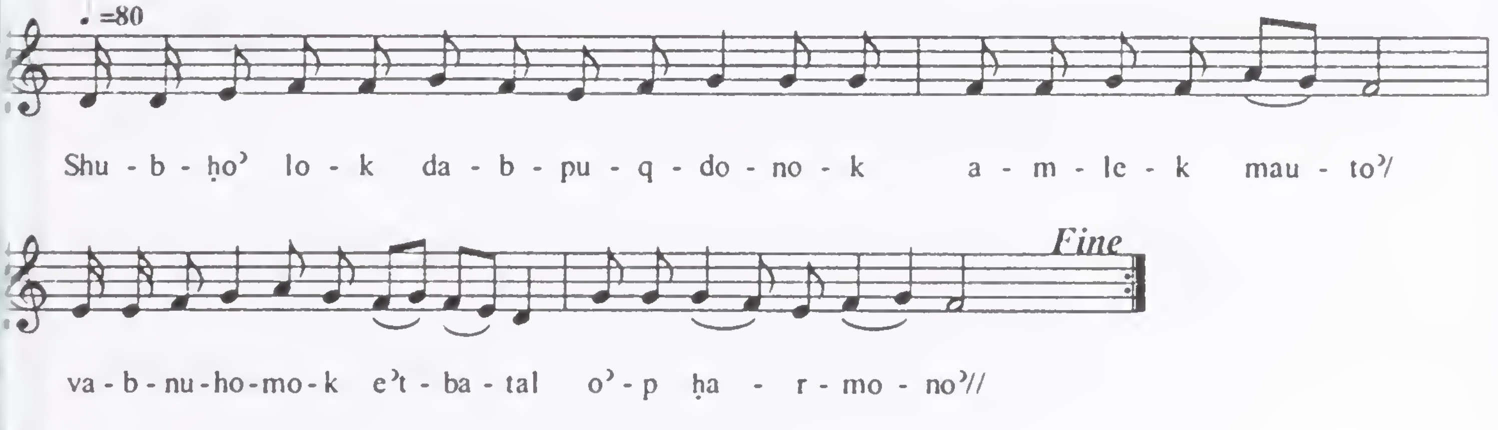
ܥܡ ܐܡܪܐ ܒܢܝ ܝܡܝܢܟ ܡܪܝ
ܢܬܒܣܡܘܢ܆ ܐܒܗܬܐ ܘܐܚܐ ܕܝܠܢ ܐܦ ܪܒܢܝܢ.
ܢܫܒܚܘܢ ܠܟ ܬܫܒܘܚܬܐ ܘܩܠܐ ܘܐܡܪܝܢ. ܕܛܘ
ܒܝܟ ܡܪܢ ܡܫܝܚܐ ܠܟ ܫܘܒܚܐ܀



L-Mariam Yoldat A'loho' -8

ܐܚܪܢܐ.

ܫܘܒܚܐ ܠܟ ܕܒܦܘܩܕܢܟ ܐܡܠܟ ܡܘܬܐ.
ܘܒܢܘܗܡܟ ܐܬܒܛܠ ܐܦ ܚܪܡܢܐ. ܐܝܟ ܠܟ
ܡܪܢ ܐܫܬܒܚܬ ܡܢ ܟܠ ܦܘܡܝܢ. ܘܡܢ
ܟܠ ܕܦܘܡ ܡܫܒܚܐ ܠܟ ܒܟܠܗܘܢ ܕܪܝܢ܀



Qolo' - 5 - D-Sohdhaw A'tun

1) *Gushmonoyo'* – 8 Rekne; no Rish Qolo' in use in the Syriac Churches of India

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - - - - - - - [12]

B - - - - - [5]

A - - - - - - - - - - - - - [12]

B - - - - - - - - [7]

C - - - - - [5]

D - - - - - - - - - - - - - - - - - - [14]

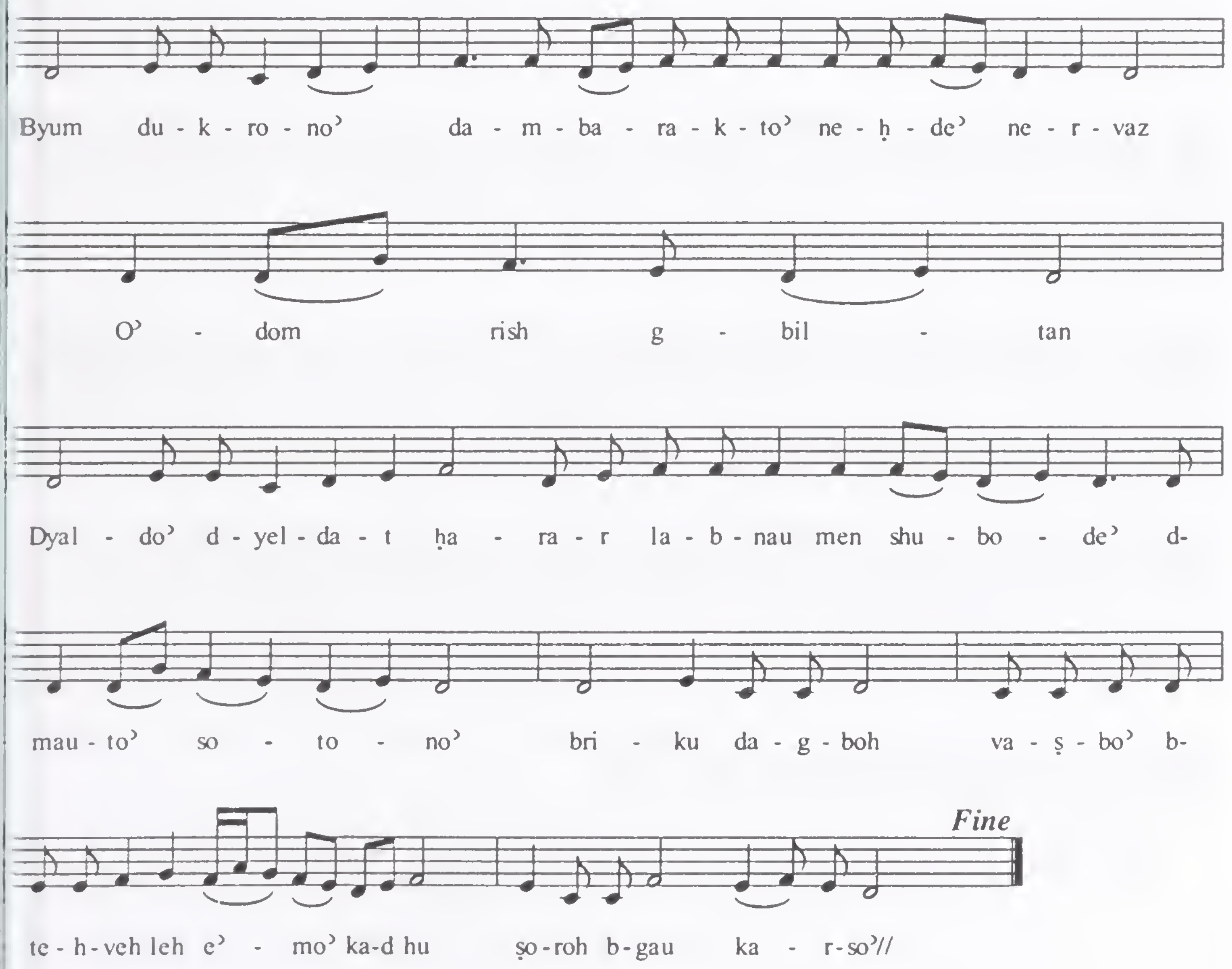
Frequency of Use – Very frequently used as it is found in the Shimo, Nineveh lent, Great lent, Penqitho and in many of the liturgical services of the West Syriac tradition.

D-Sohdhaw A'tun -1

ܥܠ ܕܩܘܕܫܘܗܝ ܐܠܗܐ܀

ܩܘܡܐ.

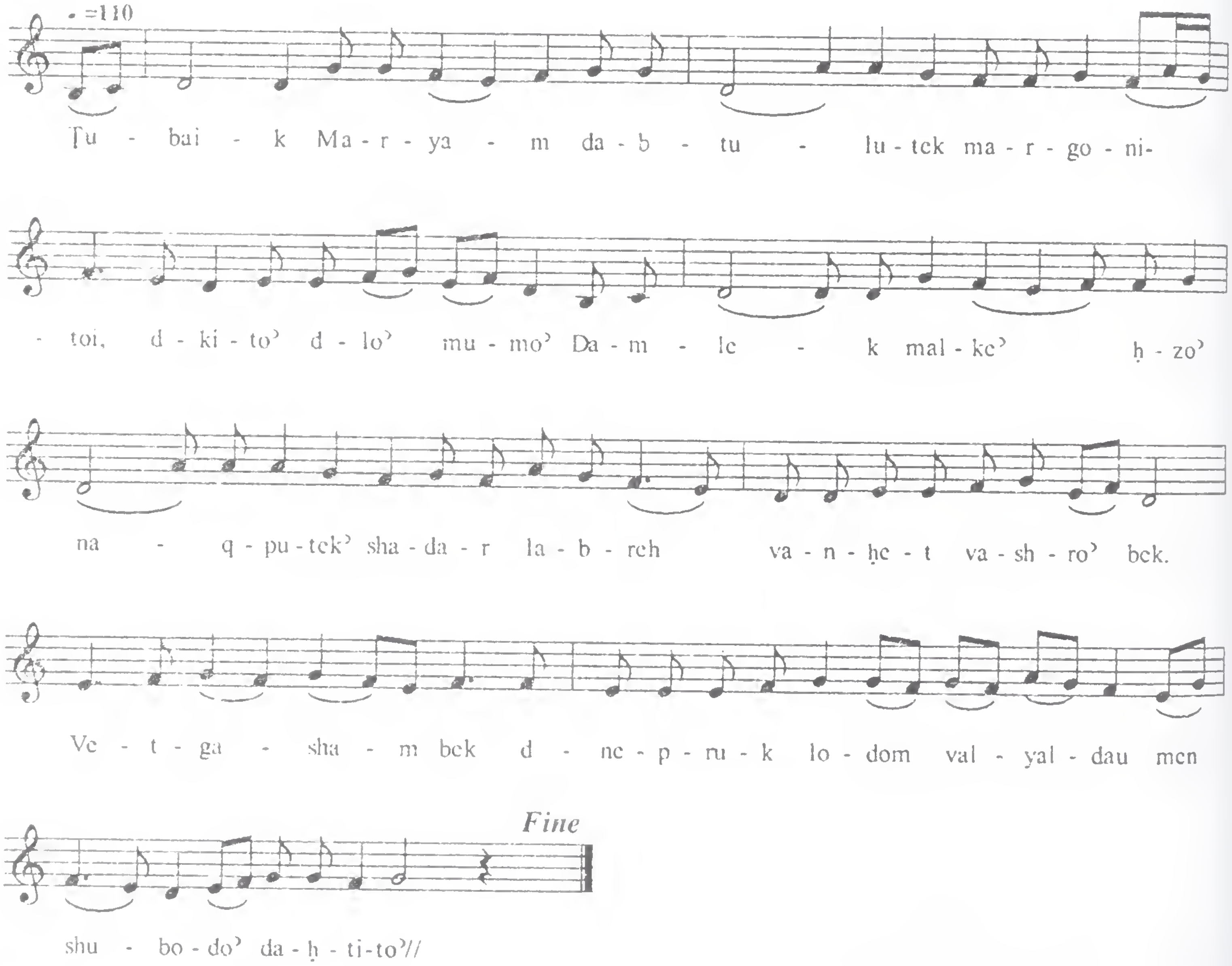
ܒܝܘܡ ܕܘܟܪܢܗ ܕܡܒܪܟܬܐ ܢܚܕܐ ܘܢܪܘܙ
ܐܕܡ ܪܫ ܓܒܝܠܬܢ. ܕܝܠܕܐ ܕܝܠܕܬ ܚܪܪ
ܠܒܢܘܗܝ ܡܢ ܫܘܥܒܕܐ ܕܡܘܬܐ ܣܛܢܝܐ.
ܒܪܝܟܘ ܗܘ ܕܓܒܗ ܘܨܒܐ ܕܬܗܘܐ ܠܗ ܐܡܐ
ܟܕ ܗܘ ܨܪܗ ܒܓܘ ܟܪܣܐ܀



D-Sohdhaw A'tun -2

ܠܐܘܝܠ.

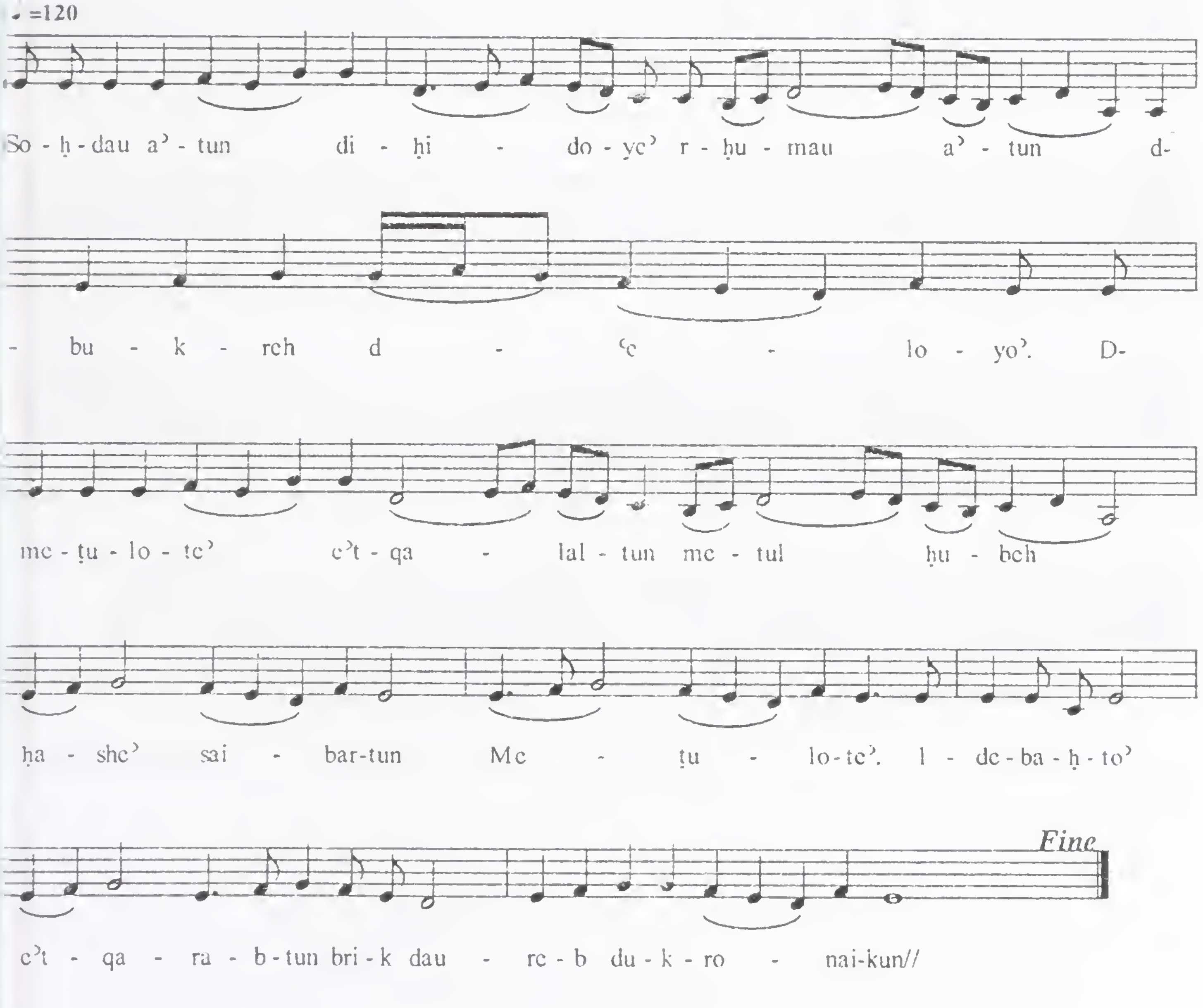
ܛܘܒܝܟܝ ܡܪܝܡ ܕܒܬܘܠܘܬܟܝ ܡܪܓܢܝܬܐ
ܗܝ ܕܟܝܬܐ ܕܠܐ ܡܘܡܐ. ܕܡܠܟ ܡܠܟܐ ܚܙܐ
ܢܩܦܘܬܟܝ ܫܕܪ ܠܒܪܗ ܘܢܚܬ ܘܫܪܐ ܒܟܝ.
ܘܐܬܓܫܡ ܒܟܝ ܕܢܦܪܘܩ ܠܐܕܡ ܘܠܝܠܕܘܗܝ ܡܢ
ܫܘܥܒܕܐ ܕܚܛܝܬܐ ܀



D-Sohdhaw A'tun -3

ܐܚܪܢܐ.

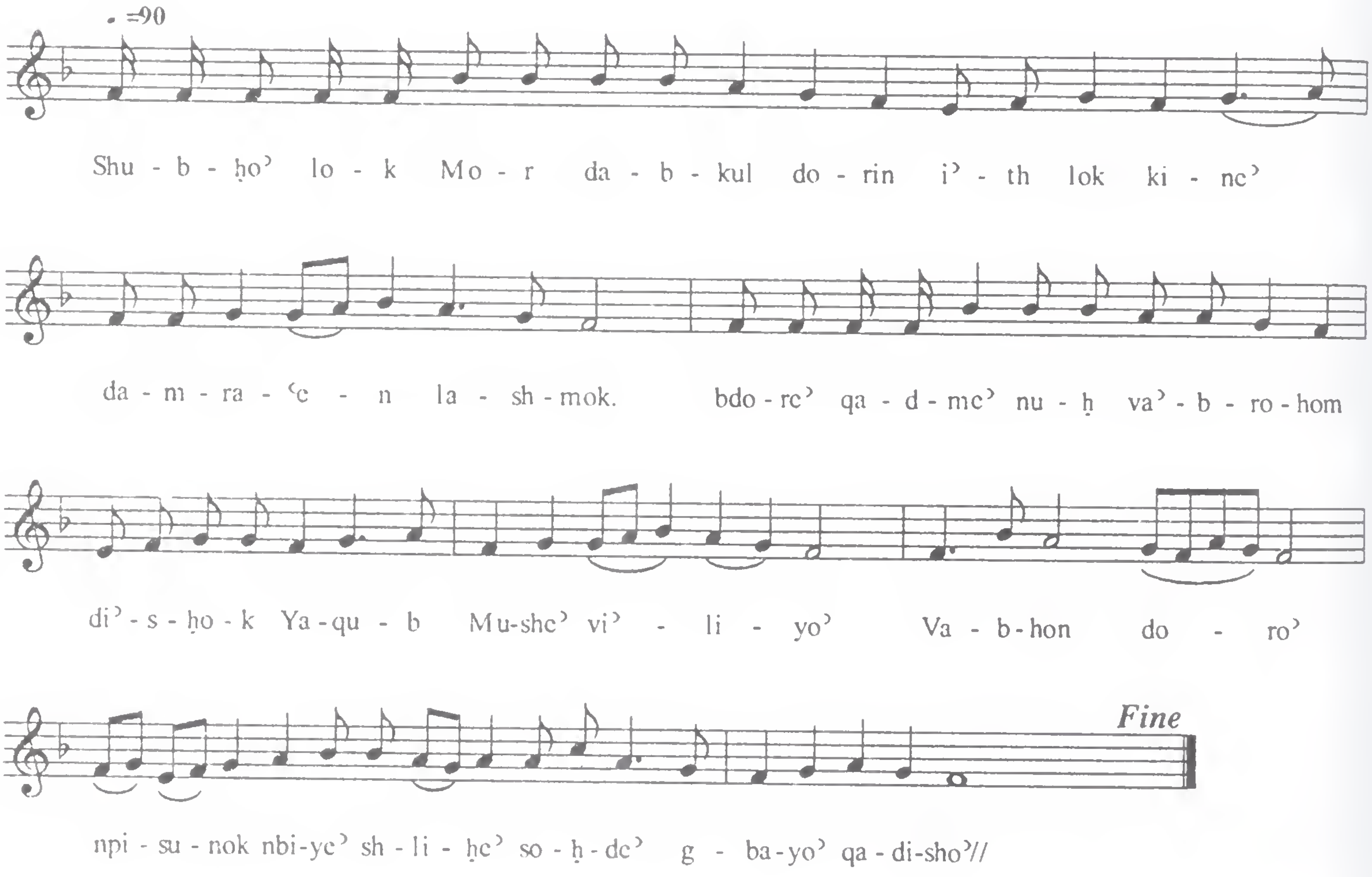
ܣܗܕܘܗܝ ܐܬܘܢ ܕܝܚܝܕܝܐ
ܪܚܡܘܗܝ ܐܬܘܢ ܕܒܘܟܪܗ ܕܥܠܝܐ.
ܕܡܛܠܬܗ ܐܬܩܛܠܬܘܢ ܡܛܠ ܚܘܒܗ ܚܫܐ
ܣܝܒܪܬܘܢ. ܘܡܛܠܬܗ ܠܕܒܚܬܐ ܐܬܩܪܒܬܘܢ
ܒܪܝܟ ܕܐܘܪܒ ܕܘܟܪܢܝܟܘܢ܀



D-Sohdhaw A'tun -4

ܘܥܢܝܢܐ.

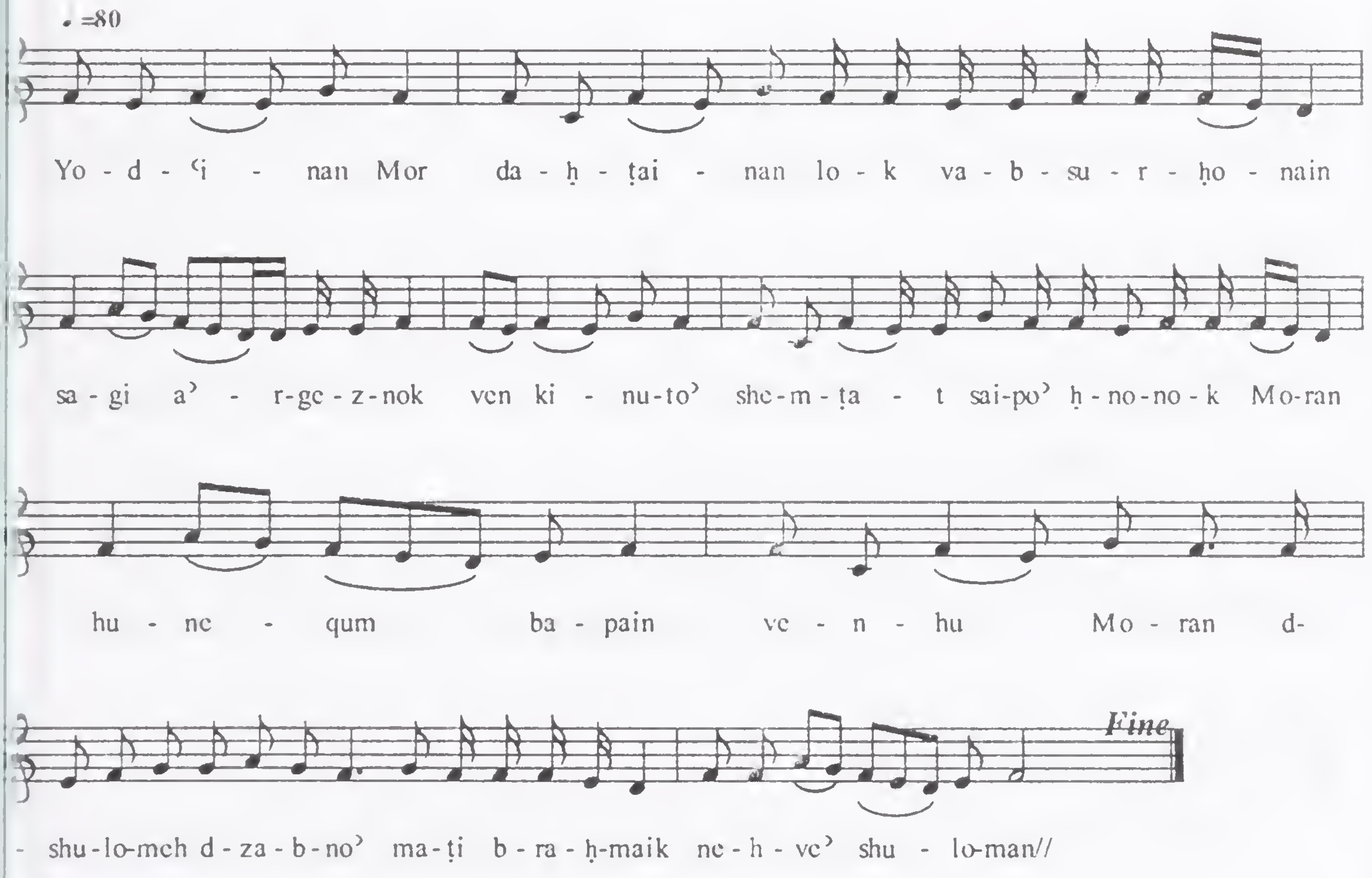
ܫܘܒܚܐ ܠܟ ܡܪܢ ܕܒܟܠ ܕܪܝܢ ܐܝܬ ܠܟ
ܟܢܐ ܕܡܪܥܢ ܠܫܡܟ. ܒܕܪ̈ܐ ܩܕܡ̈ܝܐ ܢܘܚ
ܘܐܒܪܗܡ ܘܐܝܣܚܩ ܘܝܥܩܘܒ ܘܡܘܫܐ ܘܐܠܝܐ.
ܘܒܗܘܢ ܕܪܐ ܢܦܝܫܘܢܟ ܢܒܝ̈ܐ ܫܠܝ̈ܚܐ ܘܣܗ̈ܕܐ
ܓܒ̈ܝܐ ܘܩܕܝ̈ܫܐ ܀



D-Sohdhaw A'tun -5

ܡܥܢܝܬܐ.

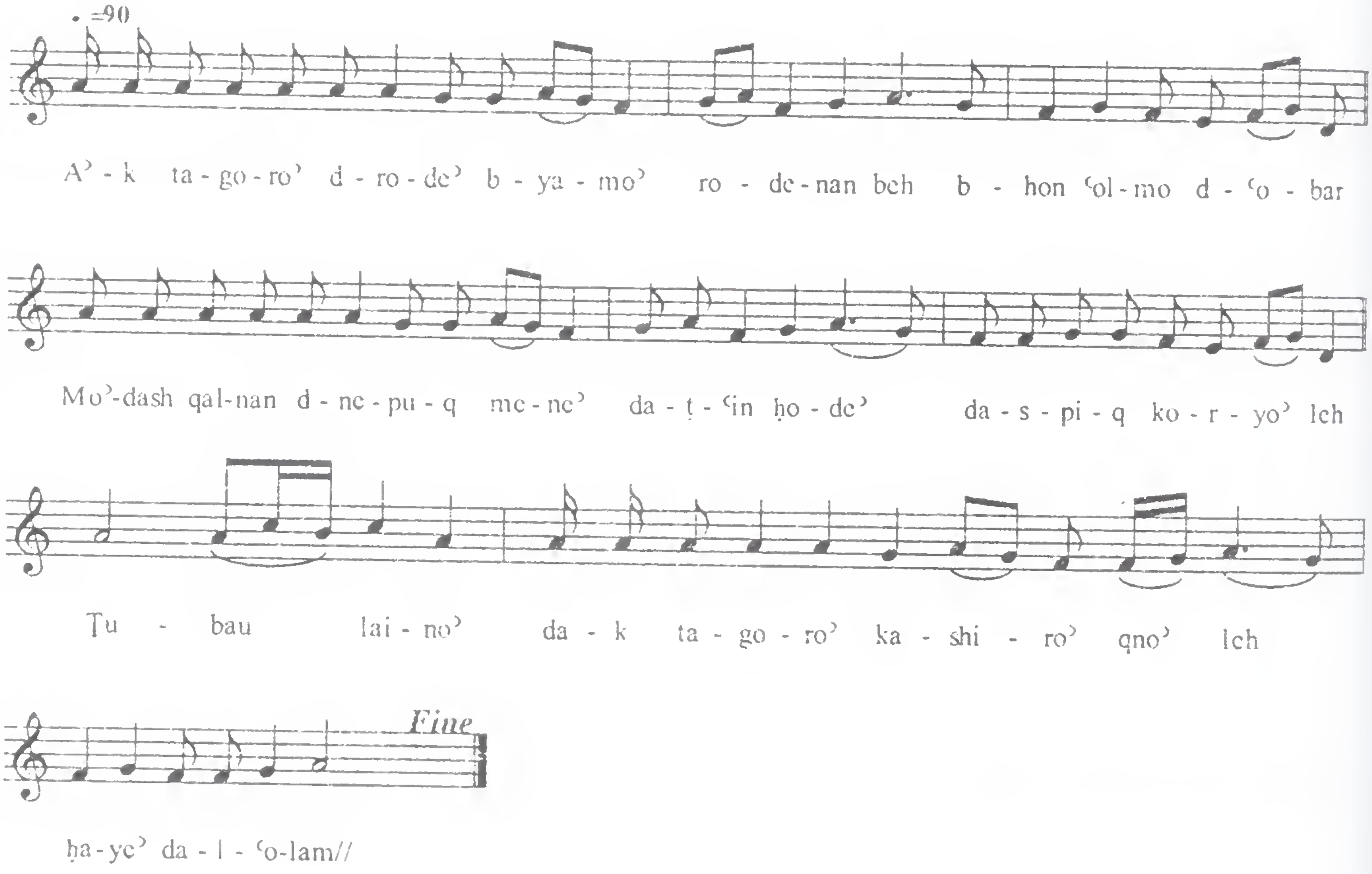
ܝܕܥܝܢܢ ܡܪܝ ܕܚܛܝܢܢ ܠܟ ܘܒܣܘܪܚܢܝܢ
ܣܓܝ ܐܪܓܙܢܟ. ܘܐܢ ܟܐܢܘܬܐ ܫܡܛܬ ܣܝܦܐ
ܚܢܢܟ ܡܪܢ ܗܢܐ ܩܘܡ ܒܐܦܝܢ. ܘܐܢܗܘ ܡܪܢ
ܕܫܘܠܡܗ ܕܙܒܢܐ ܡܛܝ ܒܪܚܡܝܟ ܢܗܘܐ
ܫܘܠܡܢ܀



D-Sohdhaw A'tun -6

ܡܥܠܢܝܬܐ.

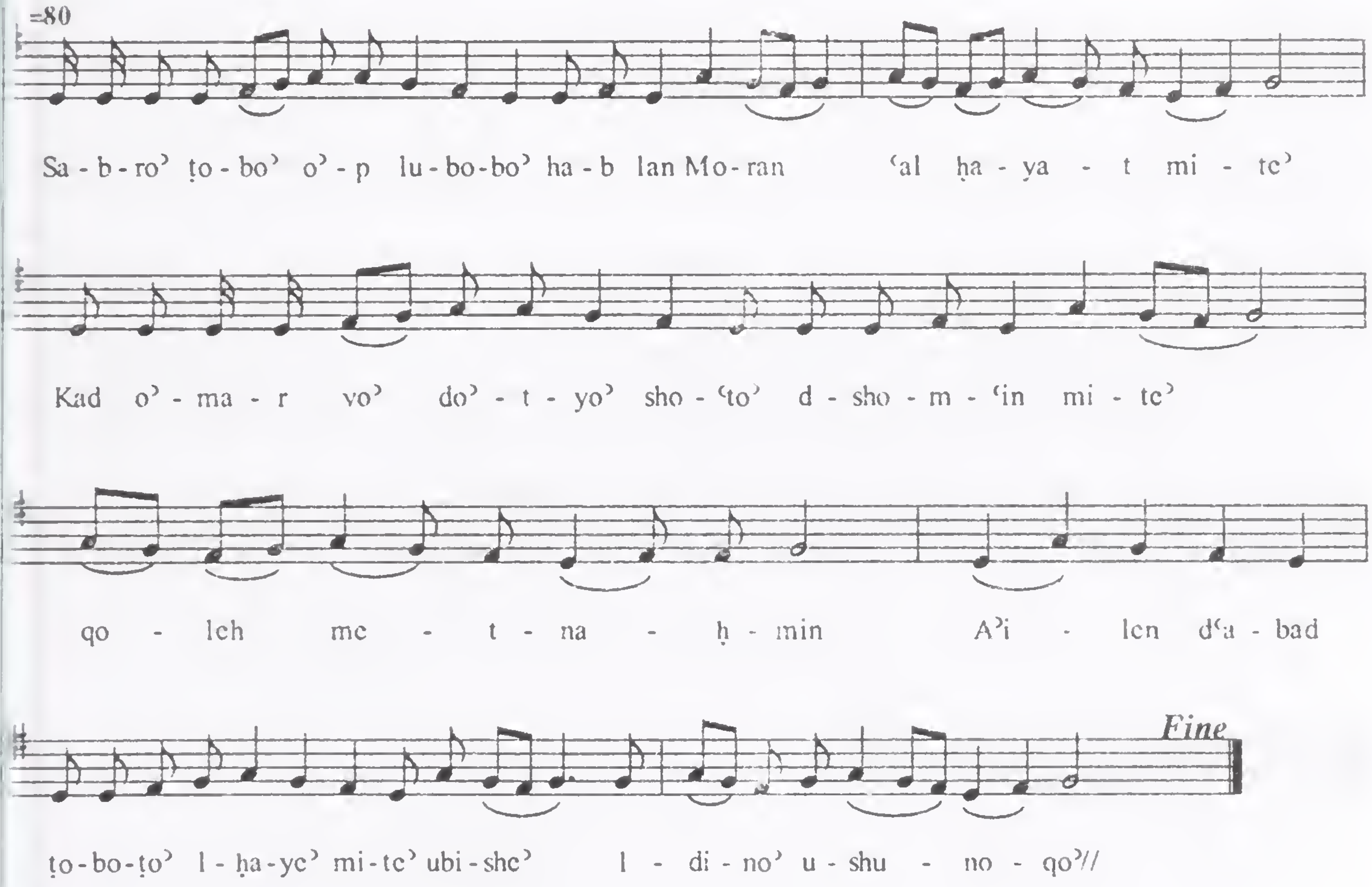
ܐܝܟ ܬܓܪܐ ܕܪܕܐ ܒܝܡܐ ܪܕܝܢܢ ܒܗ ܒܗܢ
ܥܠܡܐ ܕܥܒܪ. ܡܕܝܢ ܩܠܢܢ ܕܢܦܘܩ ܡܢܗ
ܕܛܥܝܢ ܚܛܗܐ ܕܣܦܝܩ ܟܪܝܐ ܠܗ.
ܛܘܒܝܗܘܢ ܠܐܝܠܝܢ ܕܐܝܟ ܬܓܪܐ ܟܫܝܪܐ ܩܢܘ ܠܗܘܢ
ܚܝܐ ܕܠܥܠܡ܀



D-Sohdhaw A'tun 7

ܡܥܢܝܬܐ.

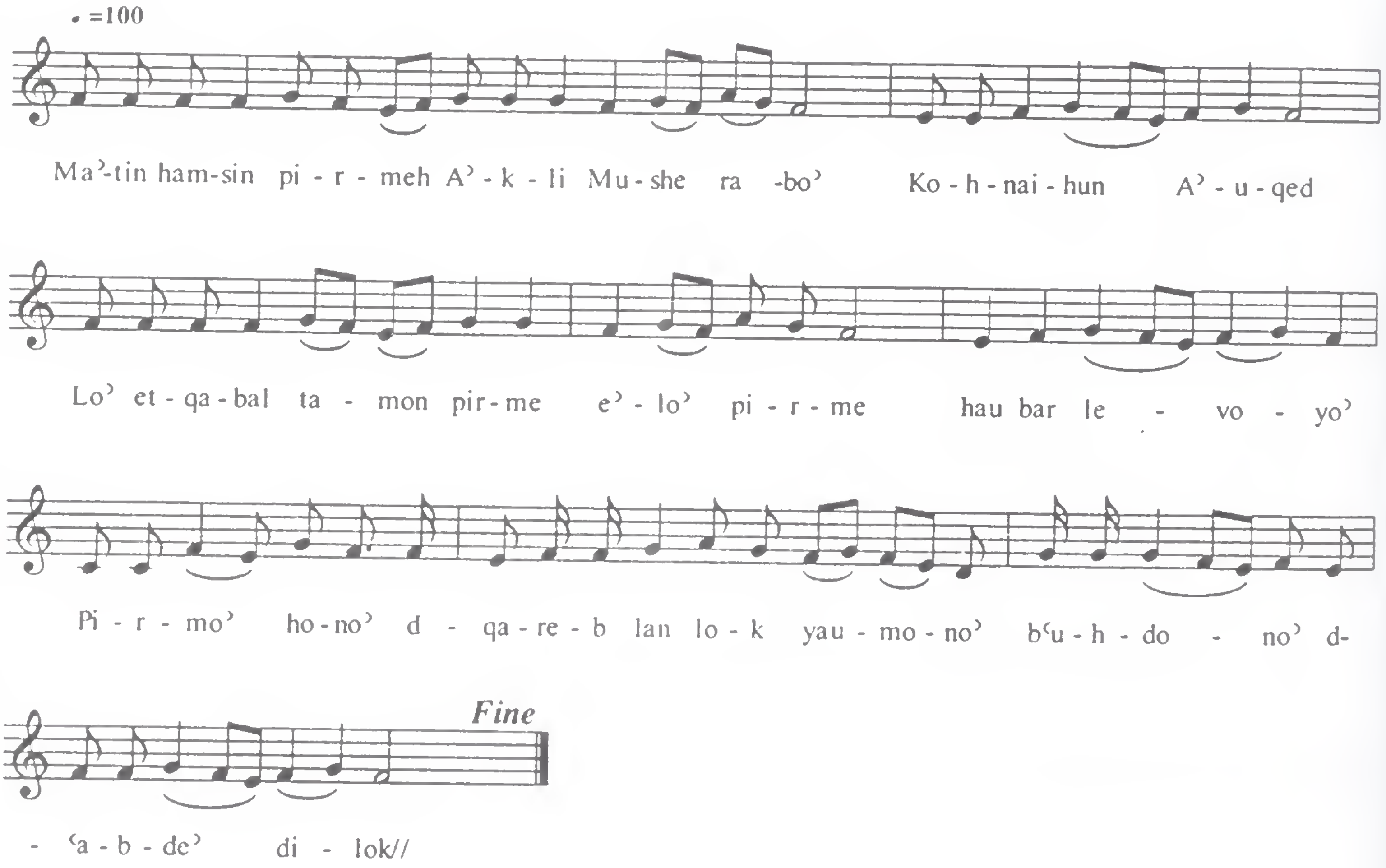
ܣܒܪܐ ܛܒܐ ܐܦ ܠܘܒܒܐ ܗܒ ܠܢ ܡܪܢ
ܥܠ ܚܝܬ ܡܝ̈ܬܐ. ܟܕ ܐܡܪ ܗܘܐ ܕܐܬܝܐ
ܫܥܬܐ ܕܫܡܥܝܢ ܡܝ̈ܬܐ ܩܠܟ
ܘܡܬܢܚܡܝܢ. ܐܝܠܝܢ ܕܥܒܕܘ ܛܒ̈ܬܐ ܠܚܝ̈ܐ
ܘܒܝ̈ܫܐ ܠܕܝܢܐ ܘܫܘܢܩܐ܀



D-Sohdhaw A'tun -8

ܠܩܘܒܠܐ ܀

ܡܐܬܝܢ ܘܚܡܫܝܢ ܦܝܪ̈ܡܐ ܐܟܠܝ ܡܘܫܐ ܪܒܐ
ܟܘ̈ܗܢܝܗܘܢ ܐܘܩܕ. ܘܠܐ ܐܬܩܒܠ ܛܡܘܢ
ܦܝܪ̈ܡܐ ܐܠܐ ܦܝܪ̈ܡܐ ܗܘ ܒܪ ܠܘܝܐ. ܘܦܝܪ̈ܡܐ
ܗܘܐ ܕܡܩܪܒ ܠܟ ܝܘܡܢܐ ܒܚܘܕܢܐ ܕܥܒ̈ܕܝܟ
ܕܠܟ܀



olo' - 6 - Mo' rhimin

1) *Gushmonoyo'* – 8 Rekne; no Rish Qolo' in use in the Syriac churches of India

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - - - - - - - - - - - [16]

B - - - - - - - - [7]

B - - - - - - - - [7]

A - - - - - - - - - - - - - - - - - [16]

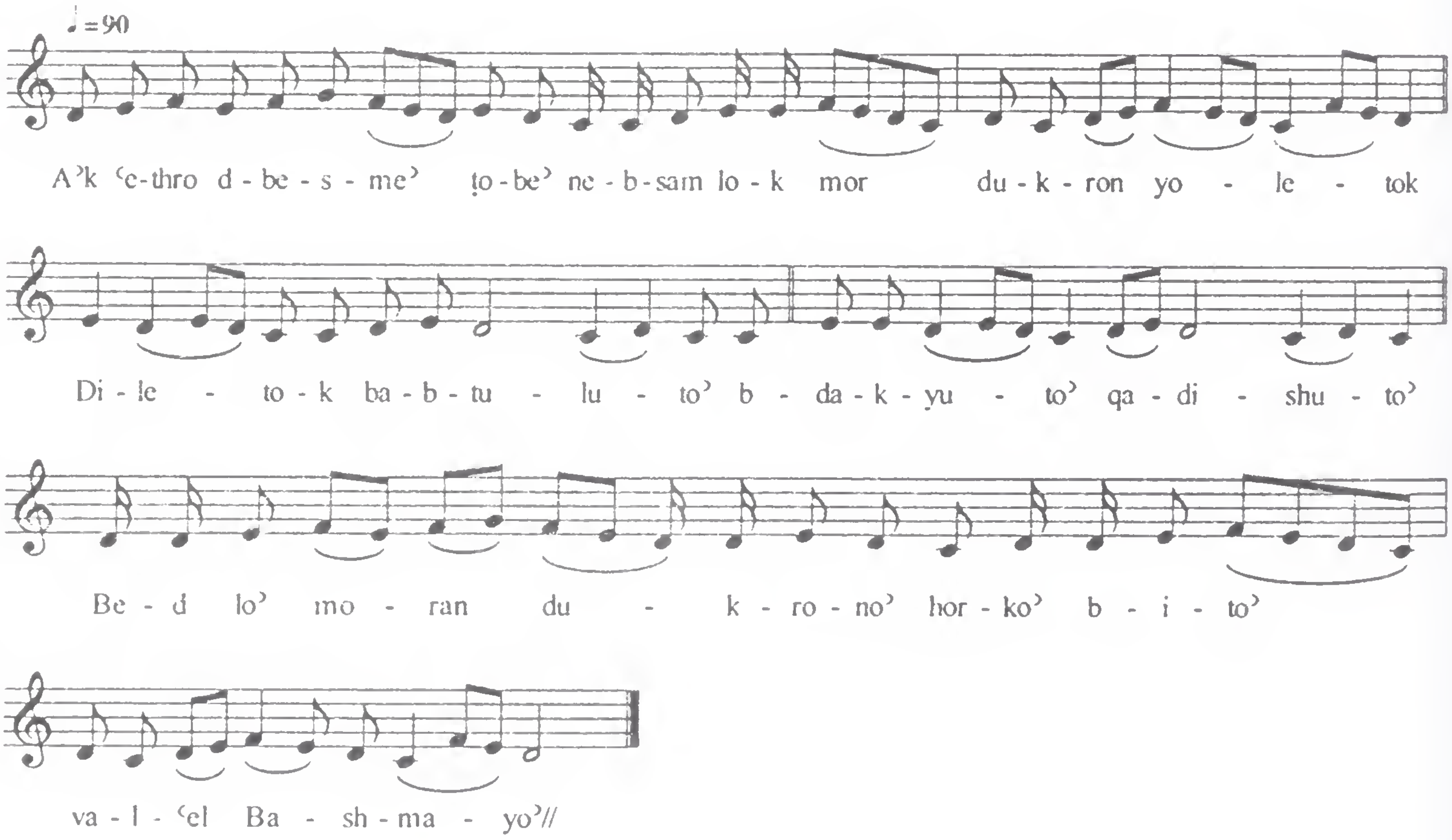
Frequency of Use – Very frequently used as it is found in the Ramsho' of Qyomtha, Nineveh Fast, Great Fast, Hashonoyo', and most of the sacraments of the West Syriac tradition

Mo' rhimin -1

ܩܠܐ ܕܡܐ ܪܚܡܝܢ܀

ܩܕܡܐ܀

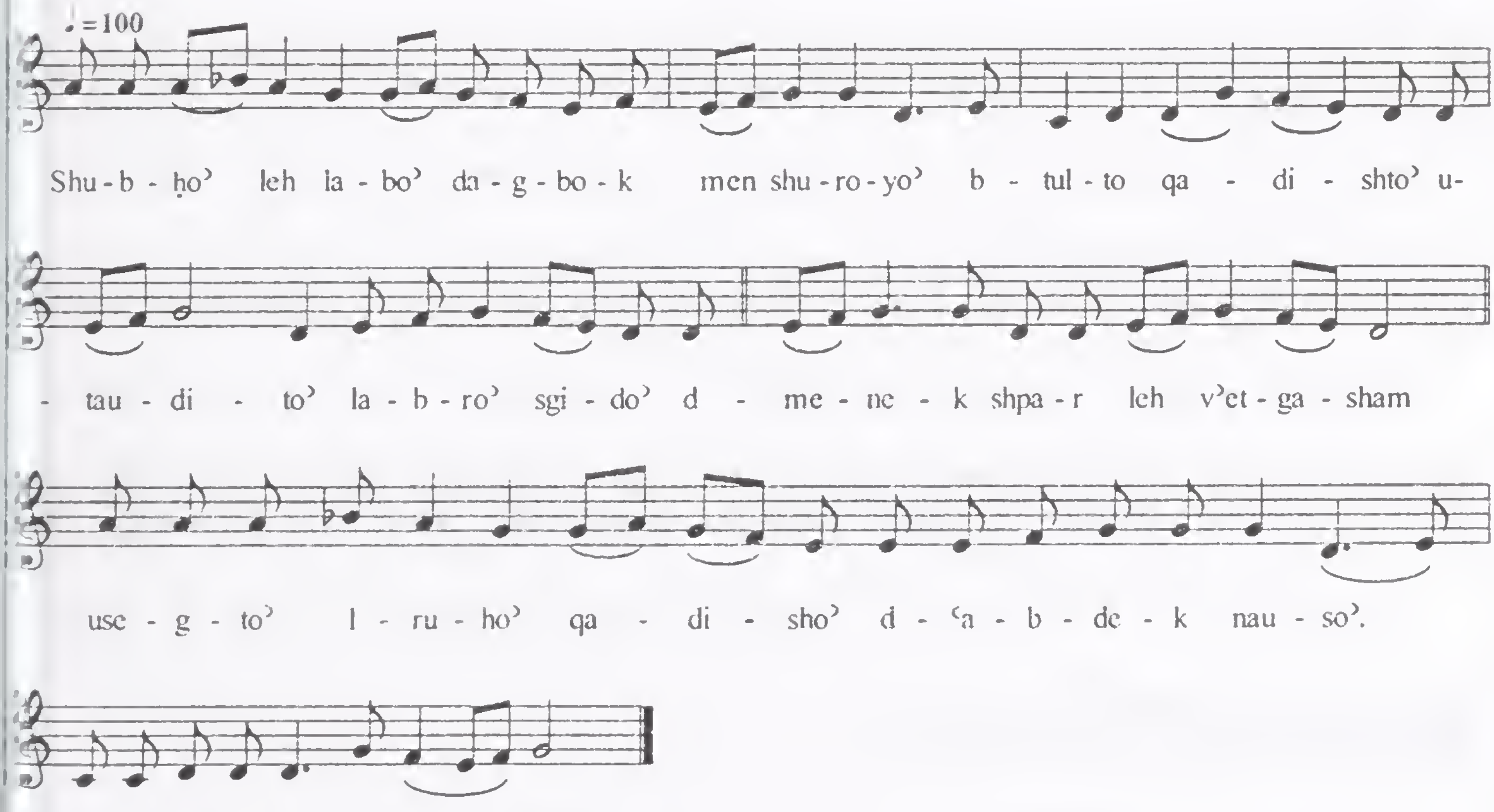
ܐܝܟ ܥܛܪܐ ܕܒܣܡܐ ܛܒܐ ܢܒܣܡ ܠܟ
ܡܪܢ ܕܘܟܪܢ ܝܠܕܬܟ ܕܝܠܕܬܟ ܒܒܬܘܠܘܬܐ:
ܒܕܟܝܘܬܐ ܘܩܕܝܫܘܬܐ: ܒܥܕ ܠܐ ܡܪܢ ܕܘܟܪܢܐ
ܗܪܟܐ ܒܝܬܐ ܘܠܥܠ ܒܫܡܝܐ܀



Mo' rhimin -2

ܐܘܪܚܐ.

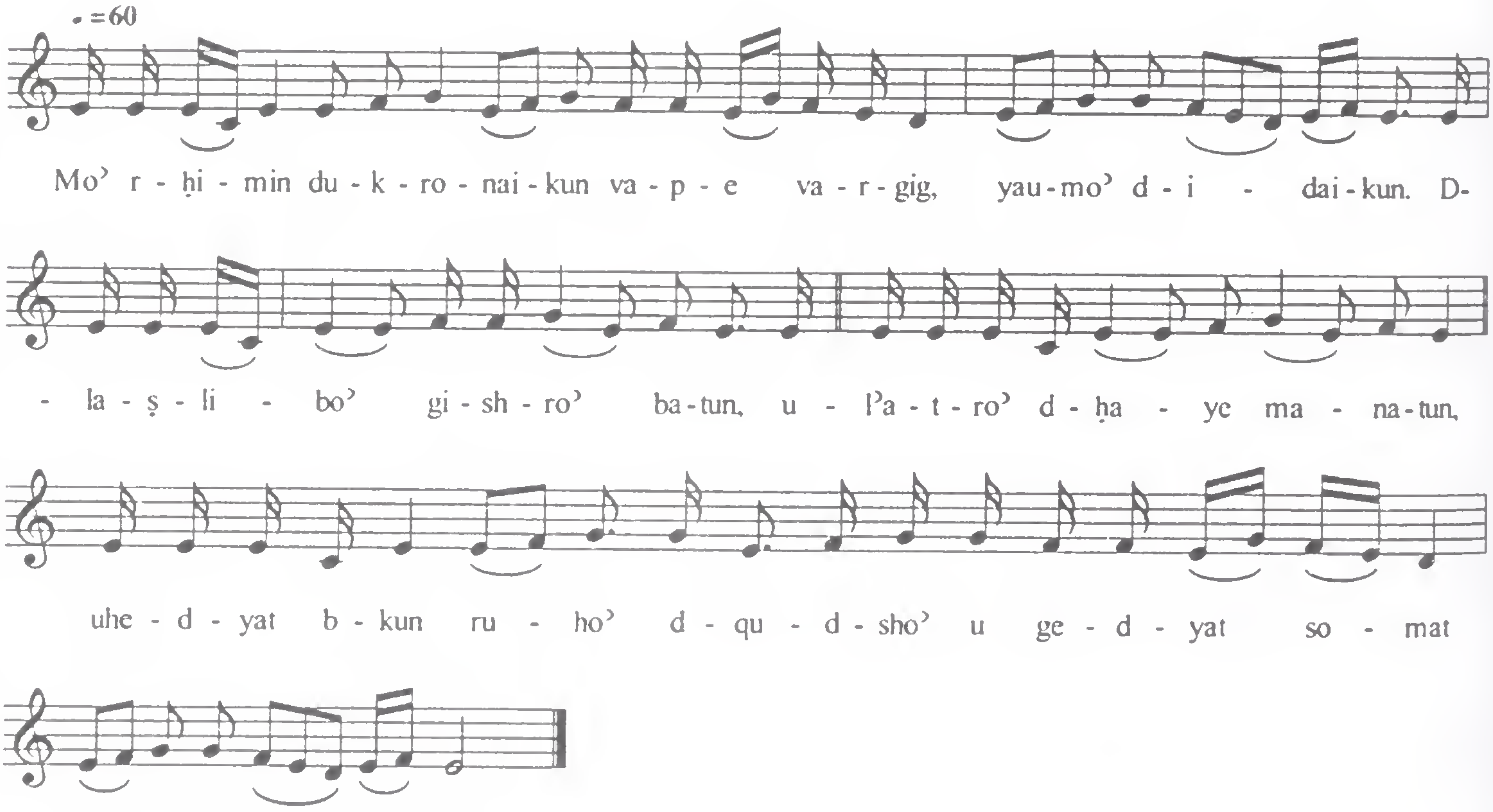
ܫܘܒܚܐ ܠܗ ܠܐܒܐ ܕܓܒܟ ܡܢ ܫܘܪܝܐ
ܒܬܘܠܬܐ ܩܕܝܫܬܐ. ܘܬܘܕܝܬܐ ܠܒܪܐ ܣܓܝܕܐ:
ܕܡܢܟ ܫܦܪ ܠܗ ܘܐܬܓܫܡ: ܘܣܓܝܬܐ
ܠܪܘܚܐ ܩܕܝܫܐ ܕܥܒܕܟ ܢܘܣܐ ܘܢܚܬ ܘܫܪܐ
ܒܟ܀



Mo' rhimin -3

ܐܚܪܢܐ.

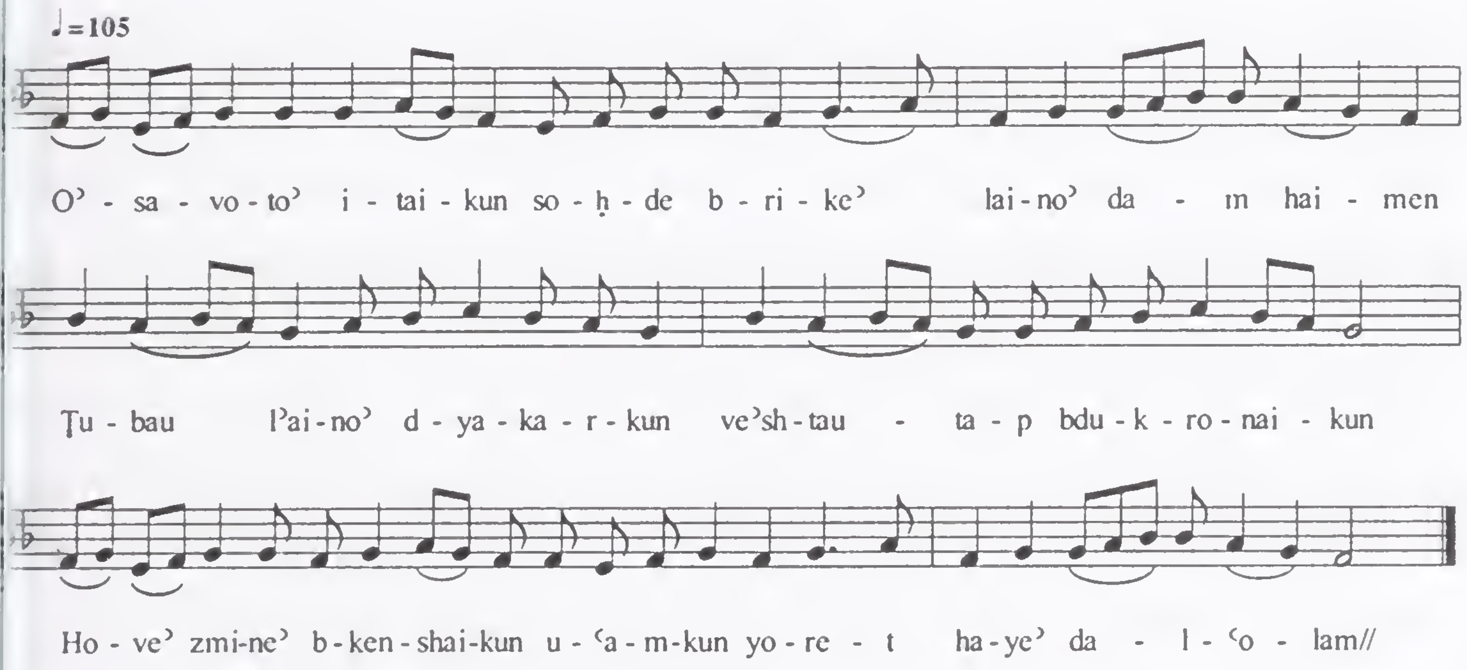
ܡܪܚܡܝܢ ܕܘܟܪܢܝܟܘܢ ܘܦܐܐ ܘܪܓܝܓ
ܝܘܡܐ ܕܥܐܕܝܟܘܢ. ܕܠܨܠܝܒܐ ܓܫܪܐ
ܒܬܘܢ: ܘܠܐܬܪܐ ܕܚܝܐ ܡܢܬܘܢ: ܘܚܕܝܬ
ܒܟܘܢ ܪܘܚܐ ܕܩܘܕܫܐ ܘܓܕܠܬ ܣܡܬ
ܟܠܝܠܐ ܒܪܝܫܝܟܘܢ܀



Mo' rhimin -4

ܪܒܝܥܝܐ.

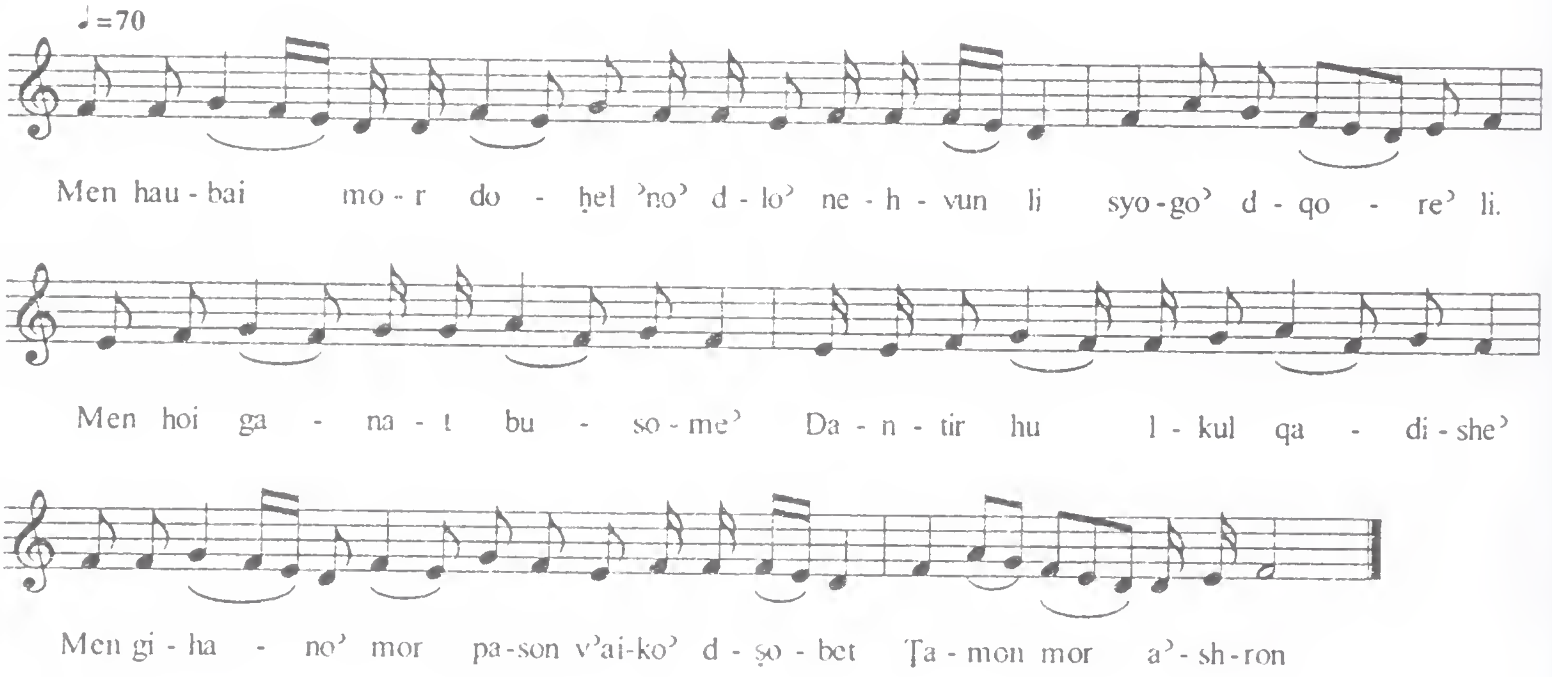
ܐܘ ܣܒ̈ܘܬܐ ܐܝܬܝܟܘܢ ܣܗ̈ܕܐ ܒܪ̈ܝܟܐ ܠܐܝܢܐ
ܕܥܡ ܗܝܡܢ. ܛܘܒܘܗܝ ܠܐܝܢܐ ܕܝܩܪܟܘܢ܆ ܘܐܫܬܘܬܦ
ܒܕܘܟܪܢܝܟܘܢ܆ ܗܘܐ ܙܡ̈ܝܢܐ ܒܟܢܫܝܟܘܢ
ܘܥܡܟܘܢ ܝܪܬ ܚ̈ܝܐ ܕܠܥܠܡ܀



Mo' rhimin -5

ܡܥܢܝܬܐ.

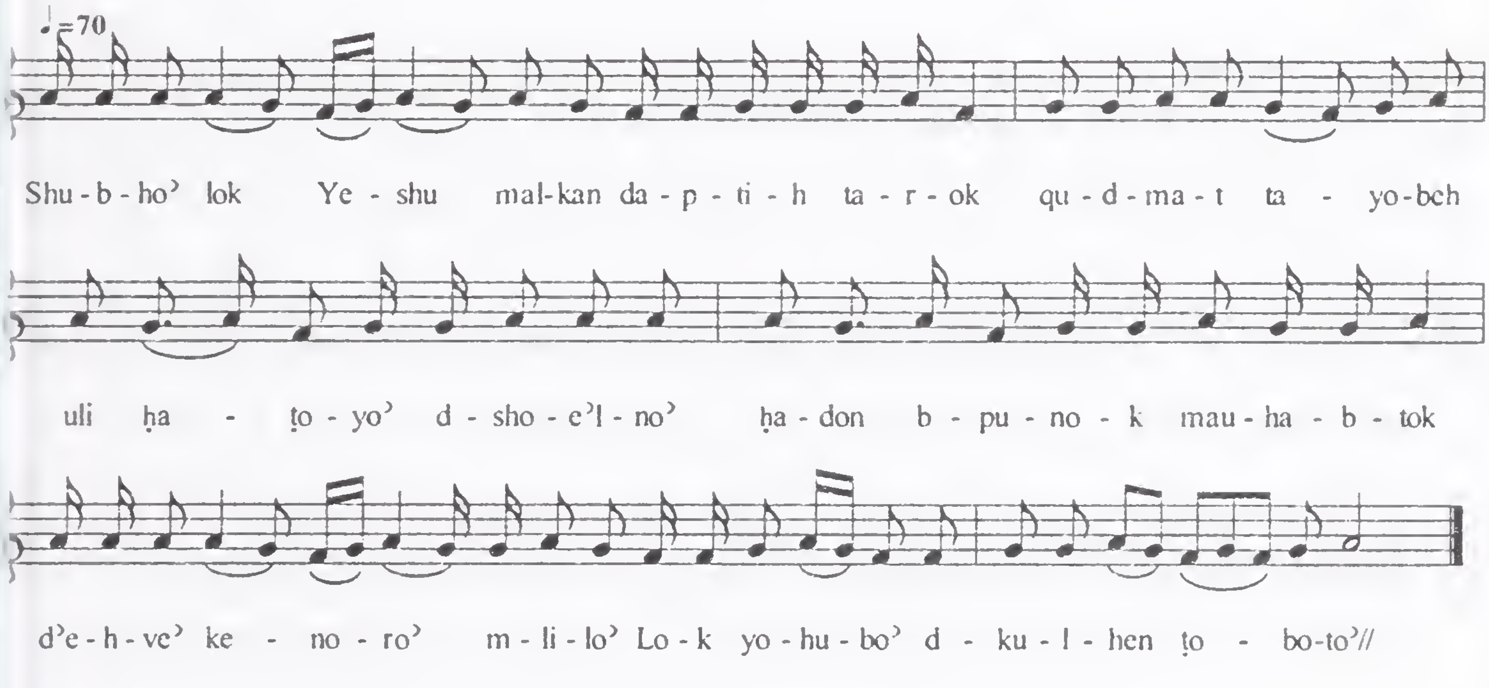
ܡܢ ܚܘܒܝ ܡܪܝ ܕܚܝܠ ܐܢܐ ܕܠܐ ܢܗܘܘܢ
ܠܝ ܣܝܓܐ ܕܩܪܐ ܠܝ. ܡܢ ܗܝ ܓܢܬ
ܒܣܡܐ. ܕܢܛܝܪܐ ܗܝ ܠܟܠ ܩܕܝܫܐ: ܡܢ
ܓܝܚܢܐ ܡܪܝ ܦܫܘܢ ܘܐܝܟܐ ܕܨܒܬ ܬܡܢ
ܡܪܝ ܐܫܪܢ܀



Mo’ rhimin -6

ܡܠܠܬܐ ⁘

ܫܘܒܚܐ ܠܟ ܝܫܘܥ ܡܠܟܢ ܕܦܬܚ ܬܪܥܟ
ܩܘܕܡܝܗ ܠܬܝ̈ܒܐ. ܘܠܝ ܚܛܝܐ ܕܫܐܠ ܐܢܐ:
ܗܕܘܢ ܒܦܘܢܟ ܡܘܗܒܬܟ: ܕܐܗܘܐ ܟܢܪܐ ܡܡܠܠܐ
ܠܟ ܝܗܘܒܐ ܕܟܠܗܝܢ ܛܒ̈ܬܐ܀



Mo' rhimin -7

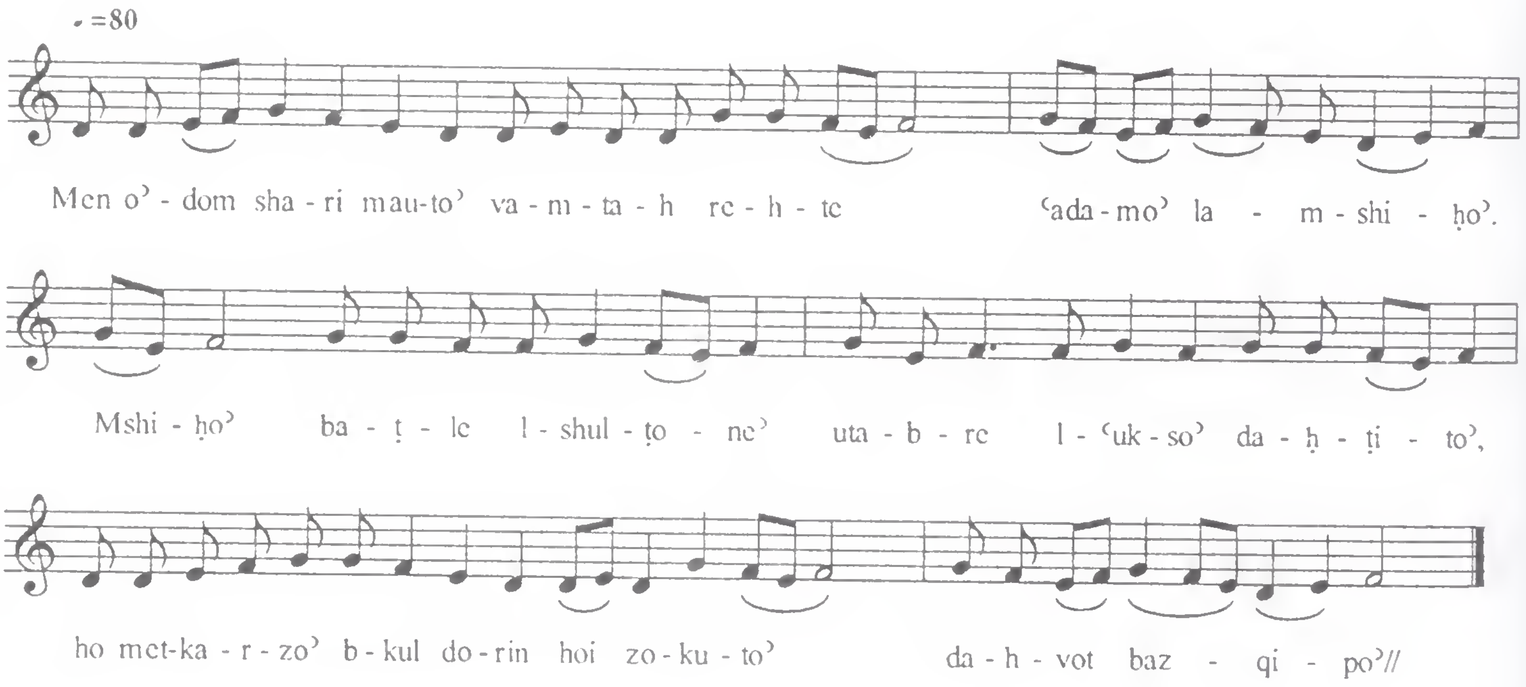
ܡܫܝܚܐ.

ܡܢ ܐܕܡ ܫܪܝ ܡܘܬܐ ܘܡܛܐ ܪܗܛܗ ܥܕܡܐ

ܠܡܫܝܚܐ. ܡܫܝܚܐ ܒܛܠܗ ܠܫܘܠܛܢܗ:

ܘܬܒܪܗ ܠܥܘܩܣܐ ܕܚܛܝܬܐ: ܗܐ ܡܬܟܪܙܐ

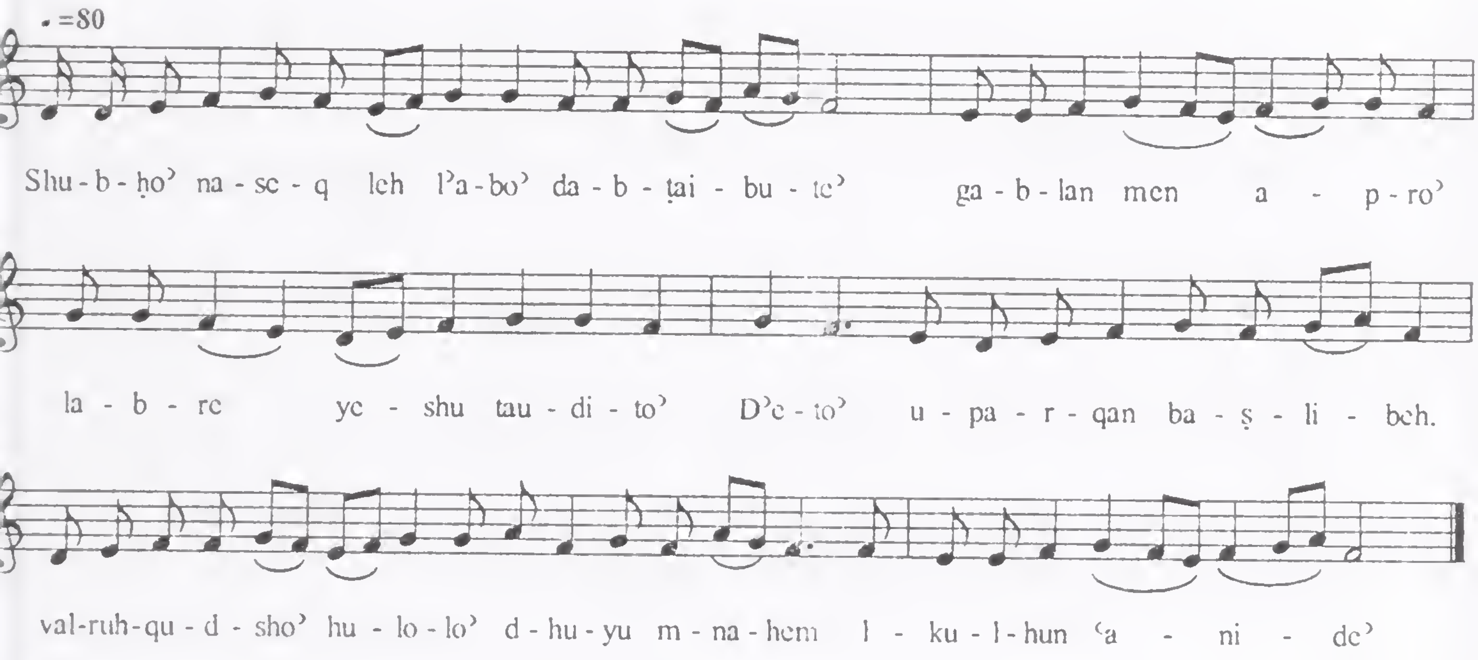
ܒܟܠ ܕܪܝܢ ܗܝ ܙܟܘܬܐ ܕܗܘܬ ܒܙܩܝܦܐ܀



Mo' rhimin -8

ܐܚܪܢܐ.

ܫܘܒܚܐ ܢܣܩ ܠܗ ܠܐܒܐ ܕܒܛܝܒܘܬܗ
ܓܒܠܢ ܡܢ ܥܦܪܐ. ܘܠܒܪܗ ܝܫܘܥ ܬܘܕܝܬܐ:
ܕܐܬܐ ܘܦܪܩܢ ܒܨܠܝܒܗ. ܘܠܪܘܚ ܩܘܕܫܐ
ܗܘܠܠܐ ܕܗܘܝܘ ܡܢܚܡ ܠܟܠܗܘܢ ܥܢܝܕܐ܀



Qolo' - 7 - Mshiho' Nathreh L- 'Itok

1) *Gushmonoyo'* – 8 Rekne; no Rish Qolo' or special tone for Hashonoyo is known to the Syriac Churches of India

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division for that can be applied for all 8 rekne.

- - - - - - - - - - - - - - [14]

- - - - - - - - - - - - - - [14]

- - - - - - - [7]

- - - - - - - - - [9]

- - - - - - - - - - - - - - [14]

- - - - - [5]

- - - - - - - [7]

- - - - - - - - - - - - - - - - - - [18]

Frequency of Use – Very frequently used as it is found in the Sh'himo', Yaldo', Nineveh Fast, Great Fast, Hashonoyo, Kahnaitho, Qandhila, nearly all the sacraments and all throughout the Penqito'.

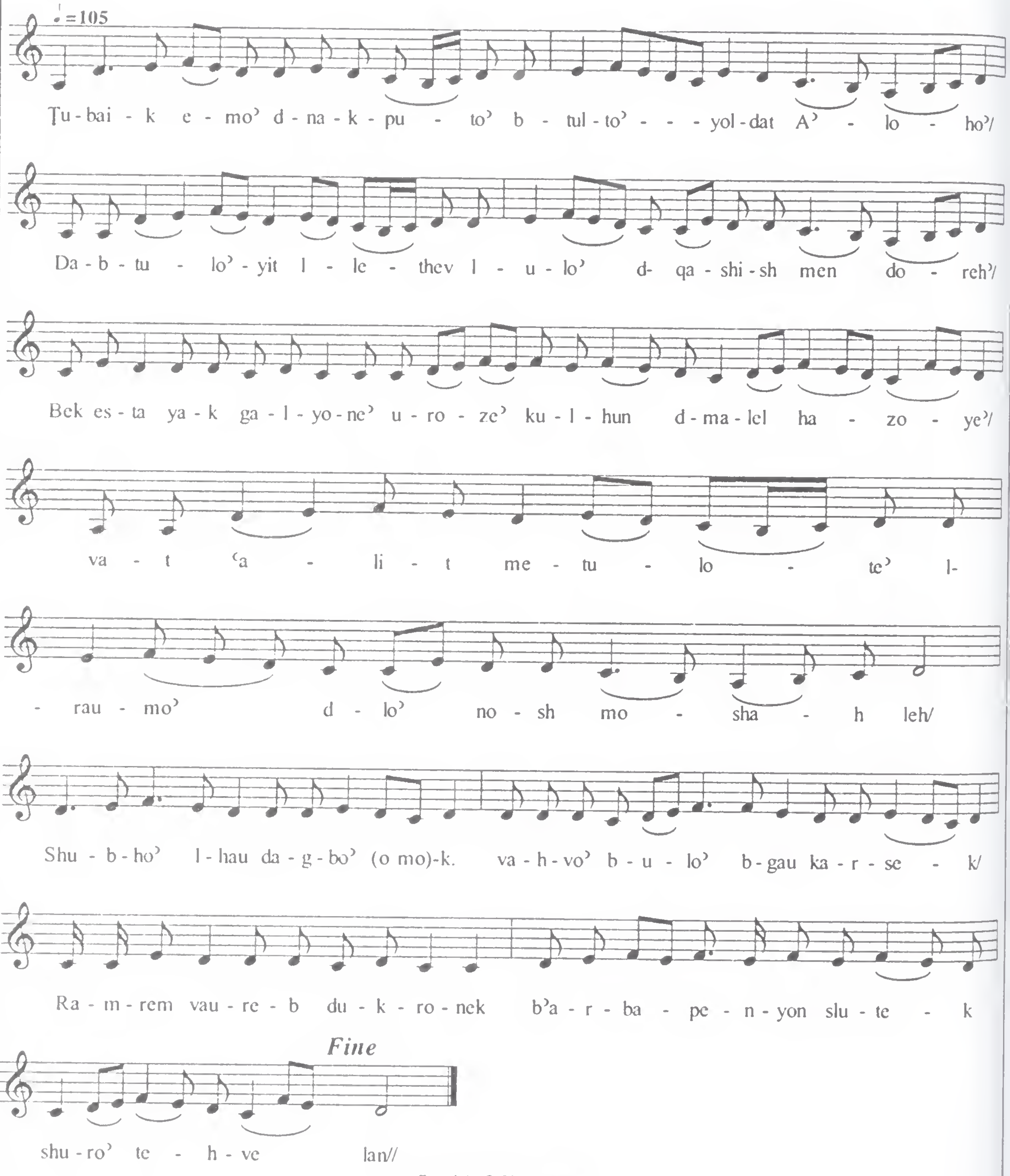
Mshiho' Nathreh L- 'Itok - 1

ܥܠ ܕܡܫܝܚܐ ܢܛܪܗ ܠܥܕܬܗ܀

ܡܕܪܫܐ܀

ܝܘܚܢܢ ܐܡܪ܆ ܕܢܦܘܠܐ ܒܥܘܠܡܐ ܥܕܬܐ
ܠܟܠܗ̇. ܕܒܥܘܠܝܗ̇ ܢܟܝܠܘܗܝ ܒܟܘܠܐ ܕܩܫܝܢ
ܡܢ ܕܪ̈ܐ. ܘܥܕܡܐ ܠܗܫܐ ܢܟܝܢܝܢ܆ ܘܪ̈ܕܐ
ܒܟܘܢ ܕܒܟܠܗܘܢ ܡܐܬܝܢ. ܘܐܬܟܠܟܠܘ
ܒܢܨܚܢܗ ܒܥܘܡܪܐ ܕܠܐ ܐܢܫ ܡܩܫ ܒܗ.
ܡܘܟܠܐ ܒܗܘ ܕܢܨܚ܆ ܗܘܐ ܒܥܠܐ ܠܪܘܚ
ܢܡܚܐ ܘܢܫܚܩ ܘܐܘܪܚ ܕܢܟܝܢ ܒܐܪܥܐ
ܕܒܐܝܟ ܗܘܪ̈ܐ ܠܗܘܢ ܠܡ܀

Mshiho' Nathreh L- 'Itok- 1



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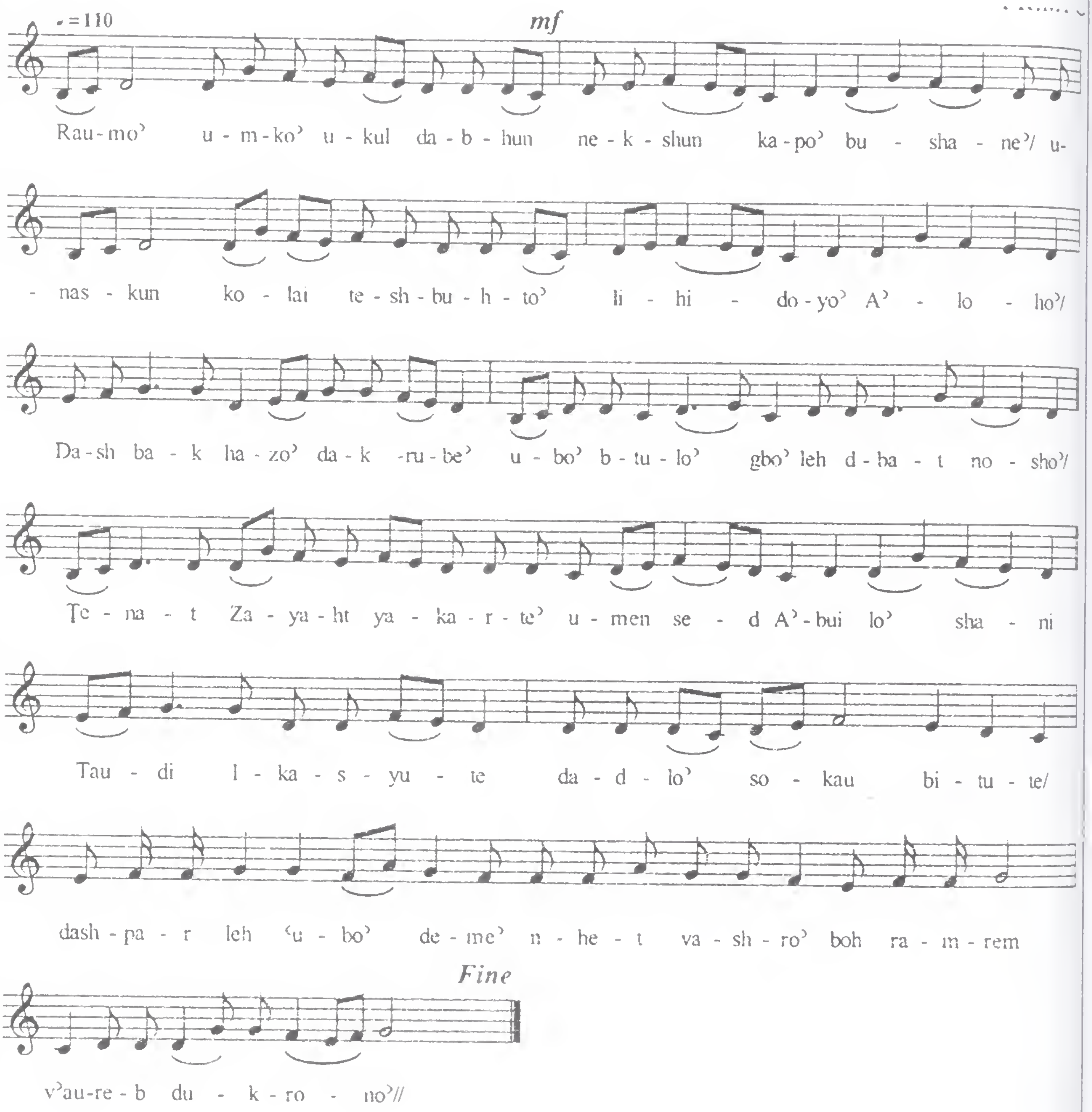
Mshiho’ Nathreh L- ‘Itok- - 2

ܐܪܝܐ.

ܪܘܡܐ ܘܥܘܡܩܐ ܘܟܠ ܕܒܗܘܢ ܢܫܒܚܘܢ
ܡܪܝܐ ܒܐܘܪܫܠܡ. ܘܢܫܒܚܘܢ ܡܠܟܐ ܠܡܫܝܚܐ
ܒܡܫܝܚܐ ܠܟܠܗ. ܕܡܢܗ ܚܕܐ ܕܒܢܝܢܐ:
ܘܥܘܒܐ ܒܬܘܠܬܐ ܝܠܕܬ ܠܗ ܕܒܪܐ ܐܢܫܐ.
ܘܡܠܐܟܐ ܘܥܝܪܐ ܘܡܫܪܝܬܐ ܘܥܡ ܪܘܚ ܩܘܕܫܐ ܠܐ
ܡܫܝܚ. ܐܬܝܗ ܒܫܘܒܚܗ: ܕܠܐ ܫܘܚܐ ܗܘ
ܒܐܠܗܘܬܗ: ܘܕܫܪܐ ܠܗ ܒܥܘܒܐ ܕܐܡܗ ܚܝܐ
ܩܢܐ ܒܗ ܘܪܒܢܢ ܘܐܘܪܚ ܕܒܢܘܗܝ܀

Mshiho' Nathreh L- 'Itok-- 2



Mshiho' Nathreh L- 'Itok-- 3

[illegible]

ܐܘ ܢܚܝܒ ܕܒܢܝܗܘܢ ܕܐܚܫܘܬܐ ܡܫܝܚܐ.

ܘܠܡܫܡܫܢܘܬܐ ܗܢܘ ܠܐܡܘܡܐ ܕܐܬܦܪܘܩܘܬܐ.

ܫܠܝܚܘܗܝ ܢܗܘܘܢ: ܘܐܬܡܠܟܘܢ ܗܘ ܫܡܝܐ

ܕܫܡܝܐ. ܢܬܩܕܫܘܢܗ ܢܫܐ ܫܡܝܐ

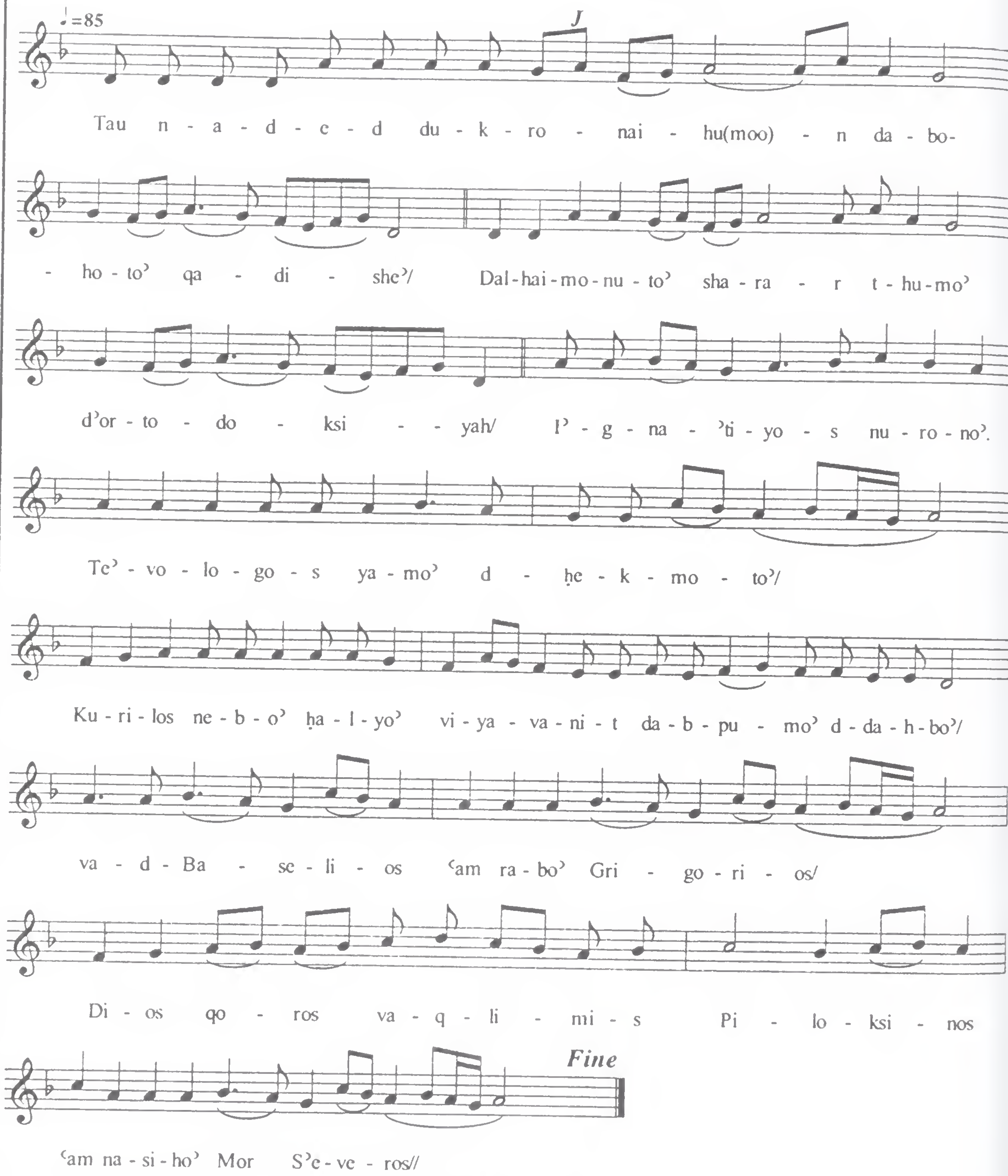
ܘܐܡܢܗ ܗܘ ܩܕܫܐ ܕܒܢܝܐ. ܘܩܕܫܘܗܝ:

ܒܢ ܕܢܐ ܡܢܚܡܢܘܬܗ. ܘܡܫܡܫܢܘܬܗ

ܘܡܫܡܫܗ ܘܩܕܡܫܡܫܗ ܒܢ ܕܝܫܐ ܡܢܗ

[illegible]

Mshiho' Nathreh L- 'Itok- - 3



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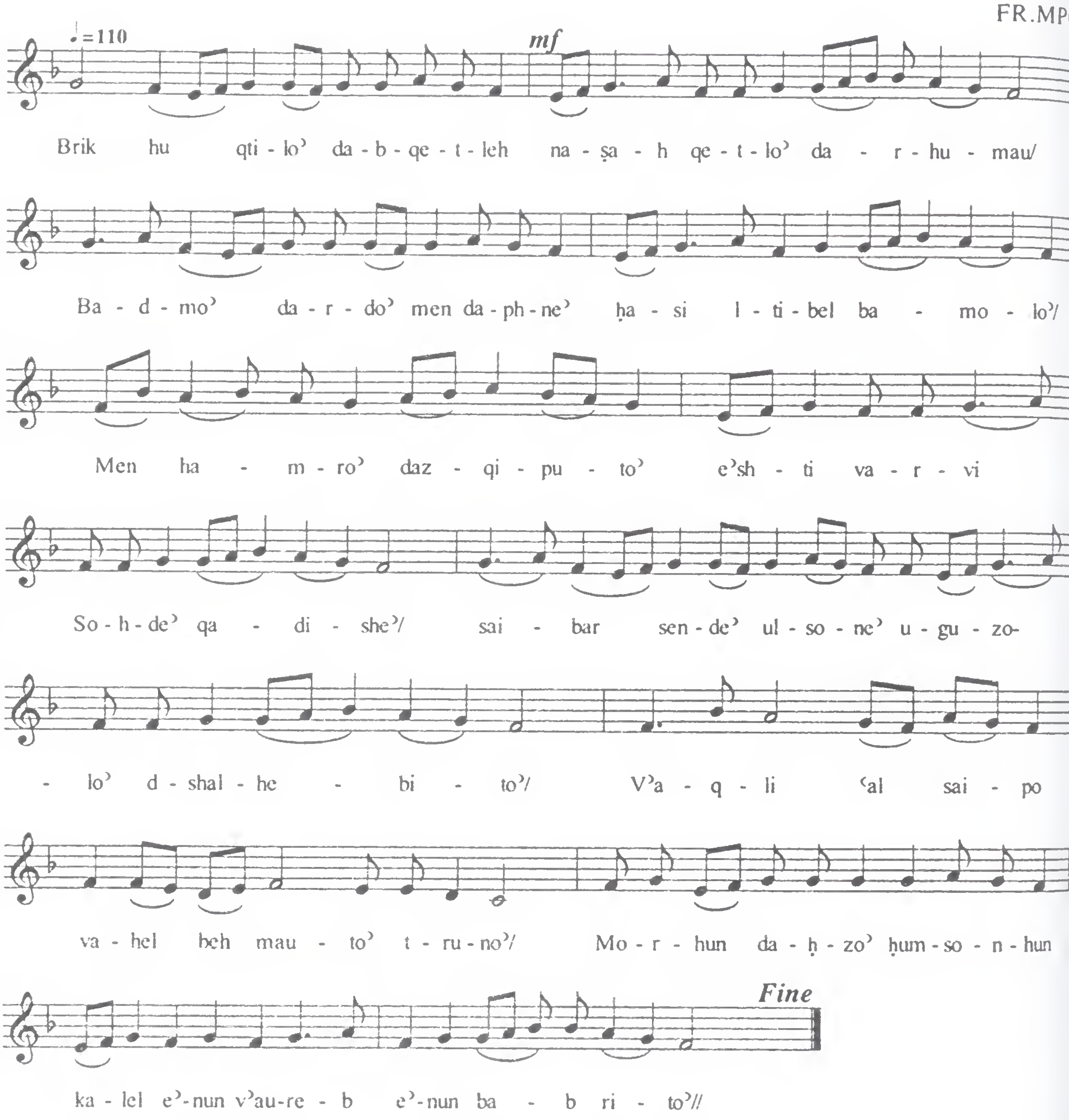
Mshiho' Nathreh L- 'Itok- 4

ܕܬܡܢܝܐ .

ܒܪܝܟ ܗܘ ܡܩܝܠܐ ܕܒܡܩܝܠܘܬܗ ܚܝܣ ܡܩܝܠܐ
ܕܫܘܡܠܝܘܗܝ. ܒܥܕܢܐ ܕܗܕܐ ܥܡ ܕܝܠܗ ܢܛܣ
ܠܟܠ ܐܒܝܠܐ ܒܫܠܘܬܗ. ܥܡ ܢܫܡܬܐ
ܕܐܦܝܠܐ ܠܡܠܟܐ ܘܙܕܩܐ ܡܢܗܘܢ ܣܒܝܪܐ.
ܘܫܘܒܚܐ ܥܠܝ ܘܬܘܕܝܬܐ ܘܡܘܕܝܢܐ
ܕܡܫܠܡܝܢ. ܘܡܫܠܡ ܠܟܠ ܫܡܝܐ: ܘܐܪܥܐ
ܠܐ ܒܐ ܕܠܐ ܠܗܘܢ: ܘܡܥܕܢܝܢ ܕܢܗܐ
ܣܘܥܪܢܝܗܘܢ ܟܠܗܘܢ ܘܡܘܕܝܢ ܐܢܘܢ
ܒܚܘܒܐ ܀

Mshiho' Nathreh L- 'Itok--4

FR.MP

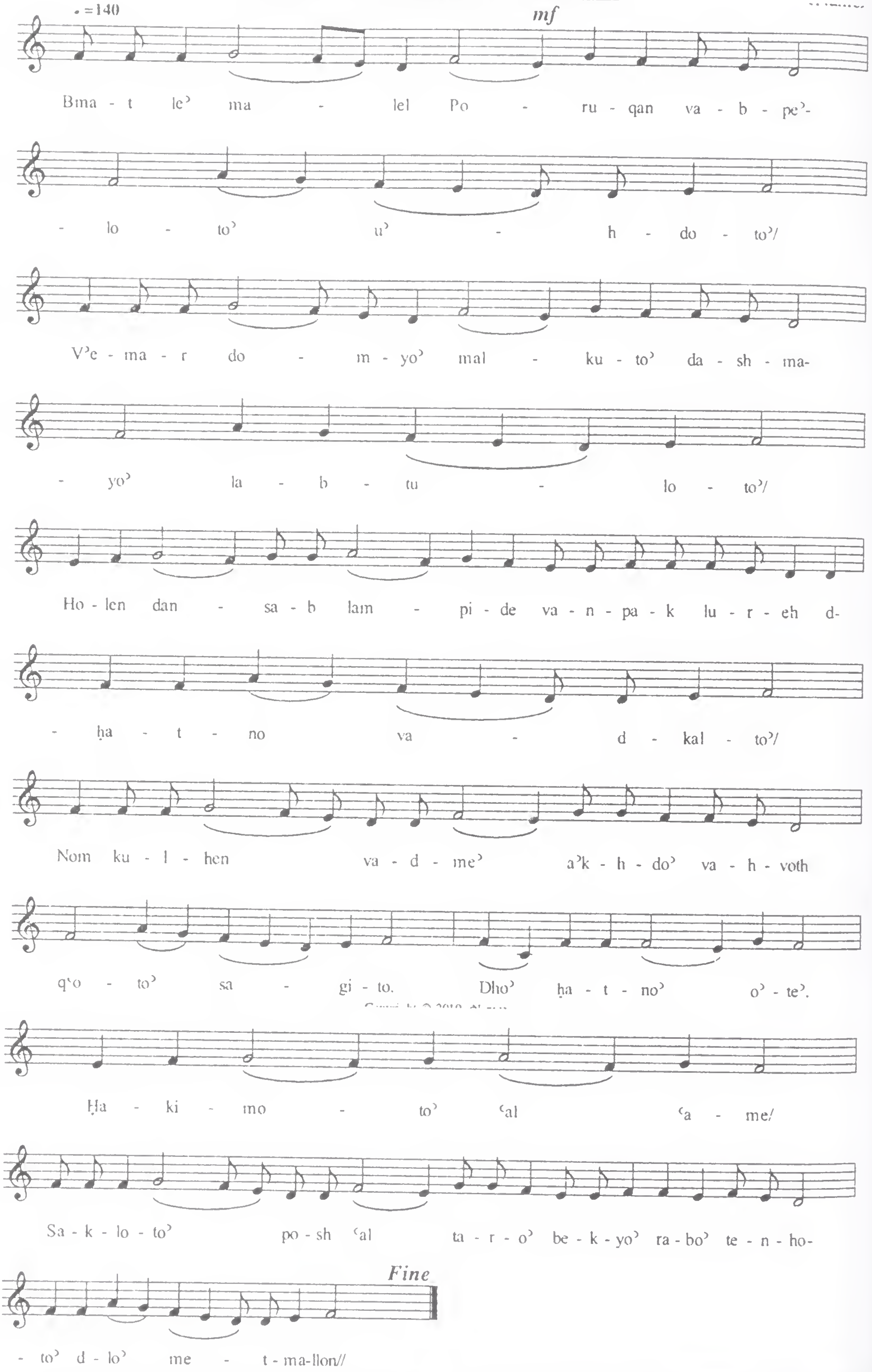


Mshiho' Nathreh L- 'Itok- - 5

ܣܘܓܝܬܐ.

ܒܫܡܝܐ ܡܟܠܠ ܦܪܘܩܢ ܘܡܥܠܝܬܐ ܘܐܘܪܚܬܐ.
ܘܐܡܪ ܕܕܡܝܐ ܡܠܟܘܬܐ ܕܫܡܝܐ ܠܒܬܘܠܬܐ.
ܗܠܝܢ ܕܢܣܒܝ ܠܡܨܒܚܬܗܝܢ: ܘܢܦܩܝ ܠܐܘܪܥܗ
ܕܚܬܢܐ ܘܟܠܬܐ. ܢܦܩܝ ܦܠܓܗܝܢ
ܘܚܡܫ ܐܢܝܢ ܗܘܝ ܡܠܬܐ ܣܟܠܬܐ. ܕܗܝ
ܚܟܝܡܬܐ: ܡܫܬܡܠܝܢ ܒܢܝ ܢܘܗܪܐ: ܡܫܟܚܬܐ
ܦܪܣ ܟܠ ܐܘܪܚܐ ܕܡܫܚܐ ܕܝܠܗ ܘܐܢܫܬܐ ܕܠܐ
ܡܬܡܨܝܢ܀

Mshiho' Nathreh L- 'Itok-- 5

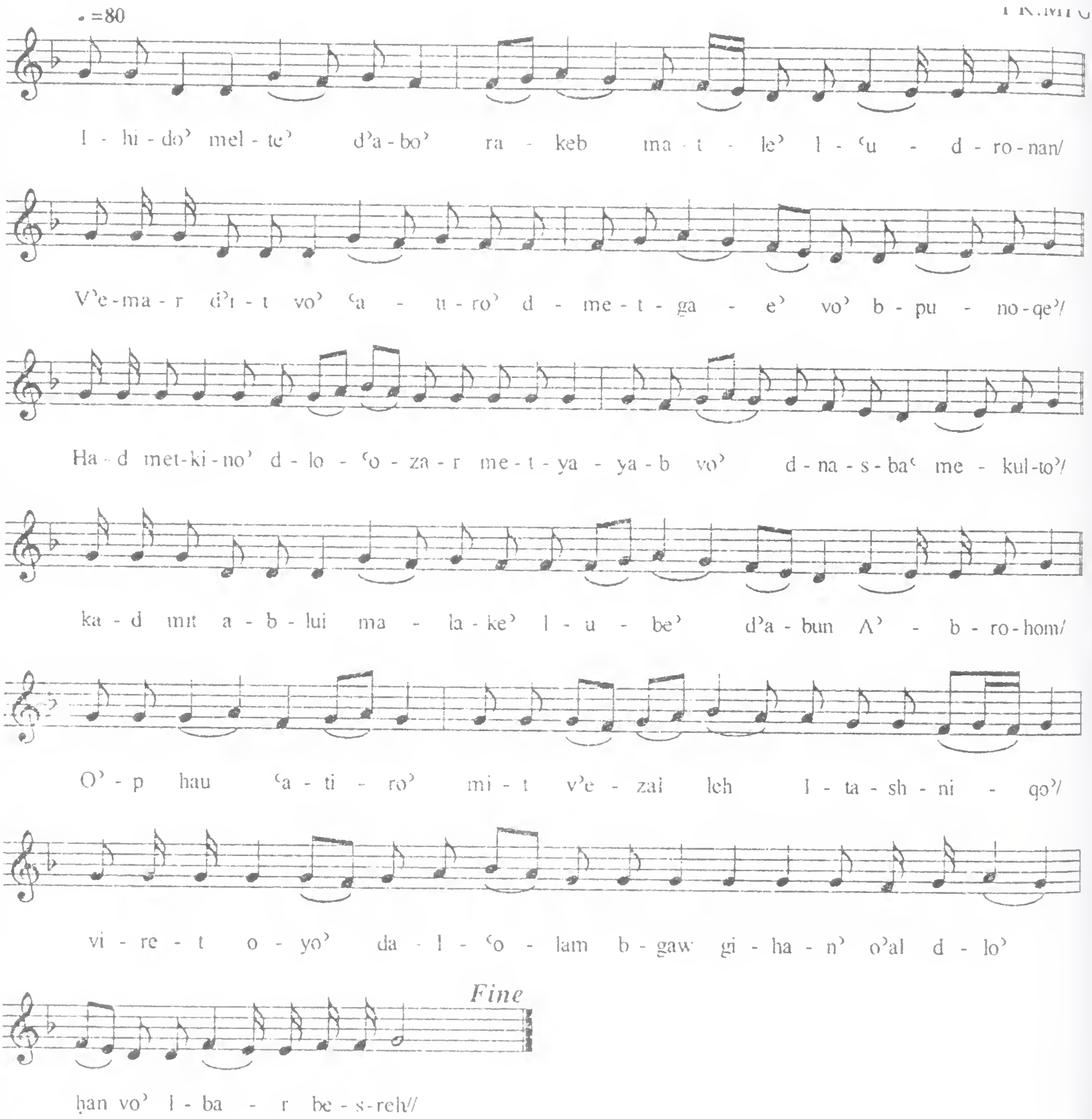


Mshiho' Nathreh L- 'Itok- - 6

ܡܫܠܡܬܐ܀

ܡܫܝܚܐ ܡܠܟܗ ܕܐܒܐ ܢܦܩ ܡܢ ܟܠܐ
ܠܟܠܗܘܢ܂ ܘܐܝܟ ܕܐܝܬ ܗܘܐ ܟܠܡܢܐ
ܘܡܬܚܫܒܐ ܗܘܐ ܒܦܘܪܫܢܐ ܚܕ ܡܫܡܫܢܐ
ܠܒܪܐ܆ ܘܡܬܡܠܟ ܗܘܐ ܕܢܫܒܘܩ ܡܠܟܘܬܐ܂
ܟܕ ܡܫܡܫ ܐܒܘܗܝ ܡܠܐܟܐ ܠܒܘܟܪܗ
ܕܐܟܘܬ ܐܒܘܗܝ܂ ܐܦ ܗܘ ܠܒܪܢܫܐ܆ ܡܫܡܫ ܘܐܠܐ
ܠܗ ܠܐܝܣܘܪܐ܆ ܡܢܐ ܗܘܐ ܕܟܠܟܢ ܒܝܗ
ܡܫܘܚܬܐ ܟܠܗ ܘܠܐ ܚܫ ܗܘܐ ܒܟܪ ܡܢܗ܀

Mshiho' Nathreh L- 'Itok- - 6

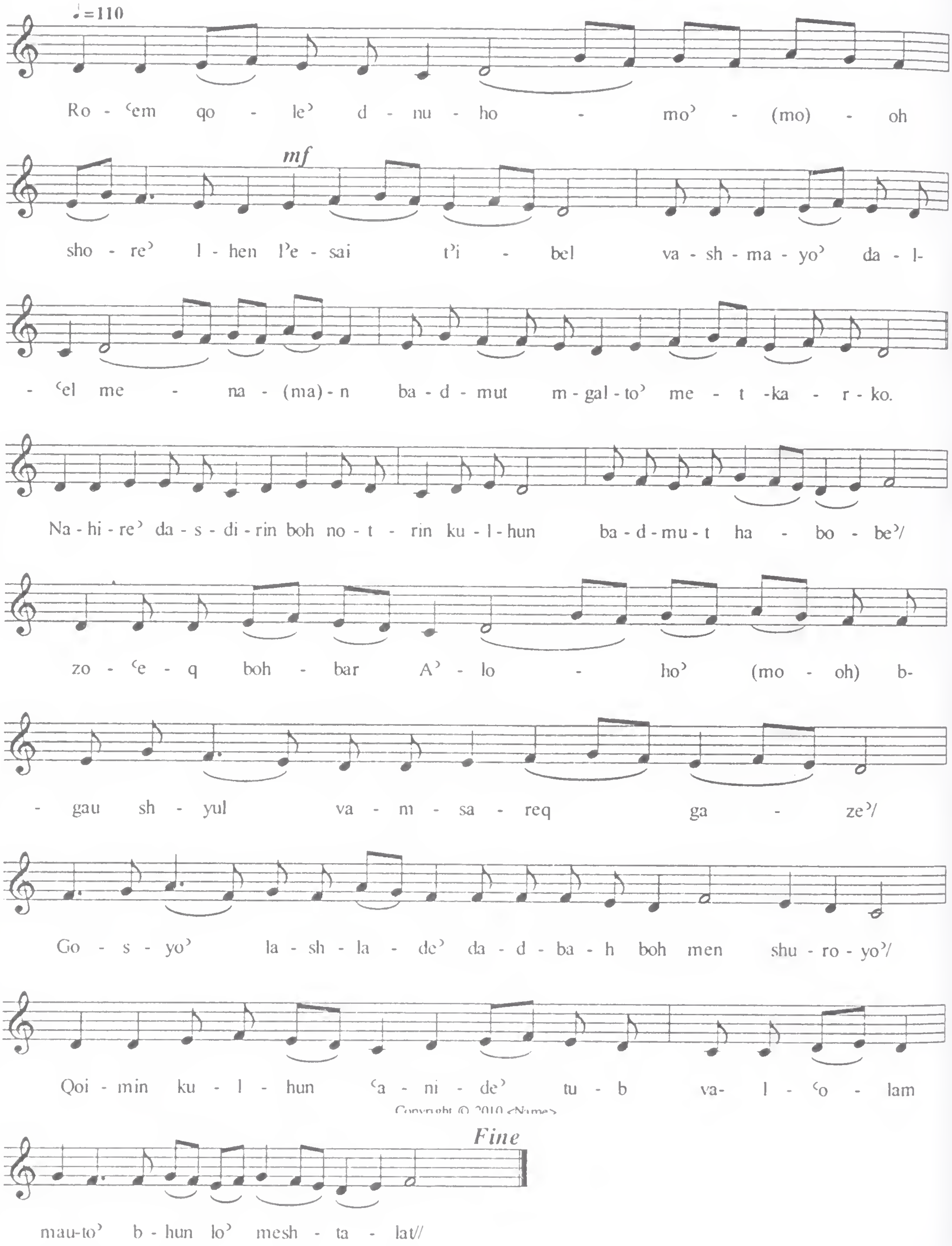


Mshiho' Nathreh L- 'Itok- - 7

ܡܫܝܚܐ ܀

ܦܬܚ ܬܪܥܗ ܕܢܘܗܪܐ ܘܫܪܐ ܒܓܘܗ ܠܐܘ̈ܡܐ
ܐܪ̈ܥܢܝܐ. ܘܡܫܝܚܐ ܕܟܠܠܗ̇ ܡܠܟ ܒܕܡܗ
ܥܕܬܐ ܩܕܝܫܬܐ. ܢܛܪܗ̇ ܕܫܪ̈ܝܪܝܢ ܒܗ̇:
ܢܛܘܪ ܟܠܗܘܢ ܒܢ̈ܝܗ̇ ܘܟܗ̈ܢܐ ܘܐܦ ܒܗ̇
ܒܬܘ̈ܠܬܐ ܒܪܘܚ ܡܫܠܠ ܘܡܫܬܪܪ ܫܪܪܗ̇.
ܘܫܦܝܐ ܠܥܒ̈ܕܐ: ܕܢܚܬ ܒܗ ܡܢ ܡܪܘܡܐ:
ܘܡܫܡܫܝܢ ܟܠܗܘܢ ܒܢ̈ܝܐ ܐܝܟ ܘܡܟܠܟܠܝܢ
ܡܘܬܐ ܒܗܘܢ ܠܐ ܢܫܠܛ ܀

Mshiho' Nathreh L- 'Itok- - 7



Mshiho' Nathreh L- 'Itok-- 8

ܐܝ ܕܡܫܝܚܐ ܠܐ ܗܘܐ ܥܡܗ ܢܛܪܐ ܥܕܬܐ

ܡܫܝܚܐ. ܗܘܝ ܟܢܘܫܬܐ ܐܢܫܐ ܠܐ ܐܝܬ ܕܫܡܐ

ܥܡܗ ܠܐܒܗܘܗܝ. ܗܘܝ ܡܕܒܪܢܐ ܠܐ ܡܢܝܢܐ: ܐܦܠܐ

ܒܥܢܝܐ ܡܢ ܡܢ ܟܠ ܫܢ̈ܝܐ. ܟܠܗܘܢ ܫܡܗ

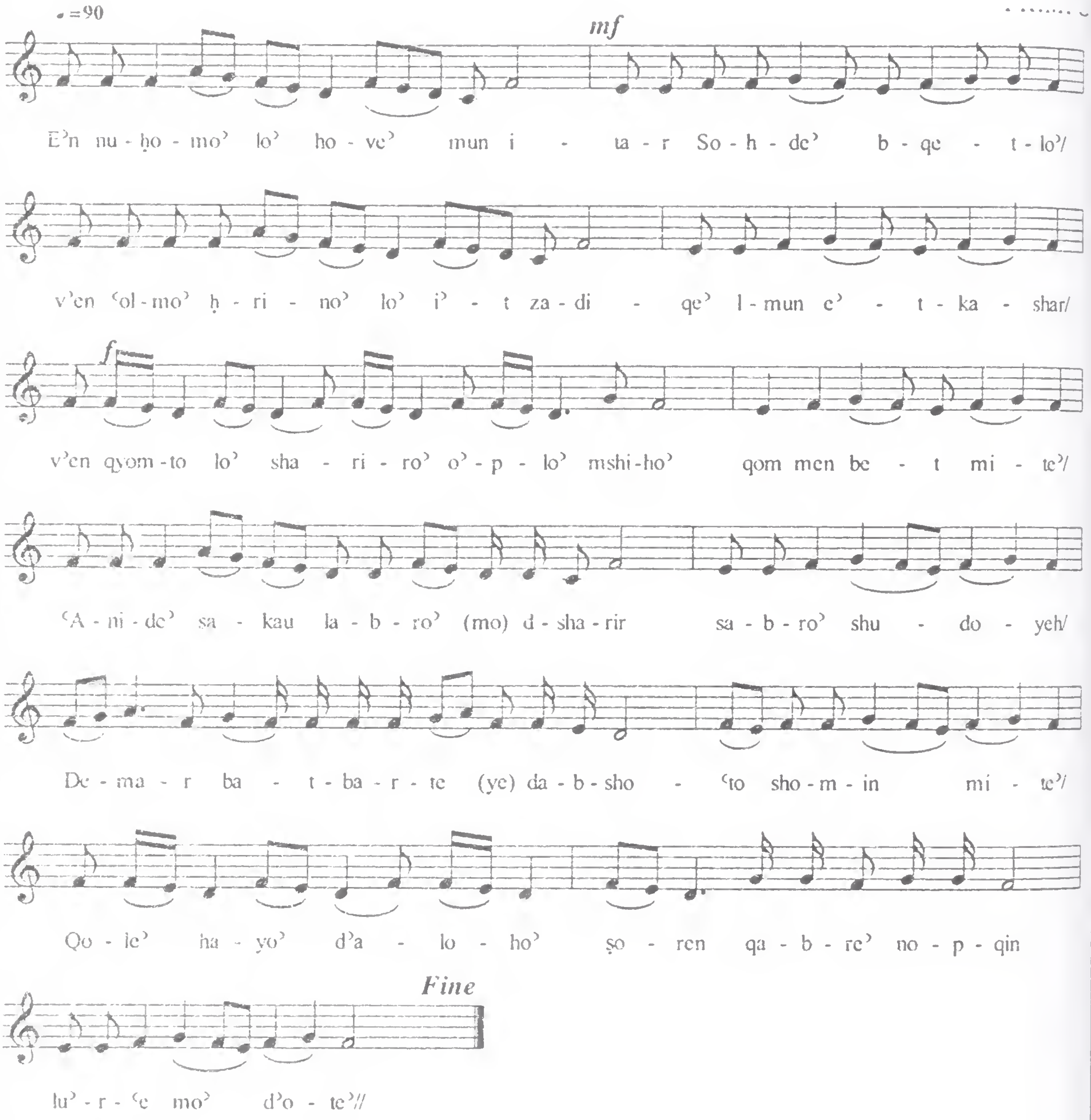
ܥܠܝܡ̈ܐ ܕܡܢܢ ܫܒ̈ܝܐ ܕܫܘܘܕܝܗ. ܕܐܡܪ

ܡܫܒܚܝܢ: ܕܟܡܢܐ ܘܡܫܒܚܝܢ ܫܢ̈ܝܐ: ܡܢܗ

ܢܝܚܐ ܕܐܠܗܐ ܪܘܡ ܡܒ̈ܢܐ ܘܢܦܩܢ ܠܐܘܪܚܗ ܡܢܐ

ܐܡܝܢ܆

Mshiho' Nathreh L- 'Itok-- 8



Qolo' - 8 - Tubaik 'Itho'

1) *Gushmonoyo'* – 8 Rekne; no Rish Qolo'

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division that can be applied for all 8 rekne.

- - - - [4]

- - - - - - - - - - - - - - - - [14]

- - - - - - - - - - - - - - - - [14]

- - - - - - - - [7]

- - - - - - - - - - - - - - - - - [15]

- - - - - - - - - - - - - - - - [14]

- - - - - - - - [7]

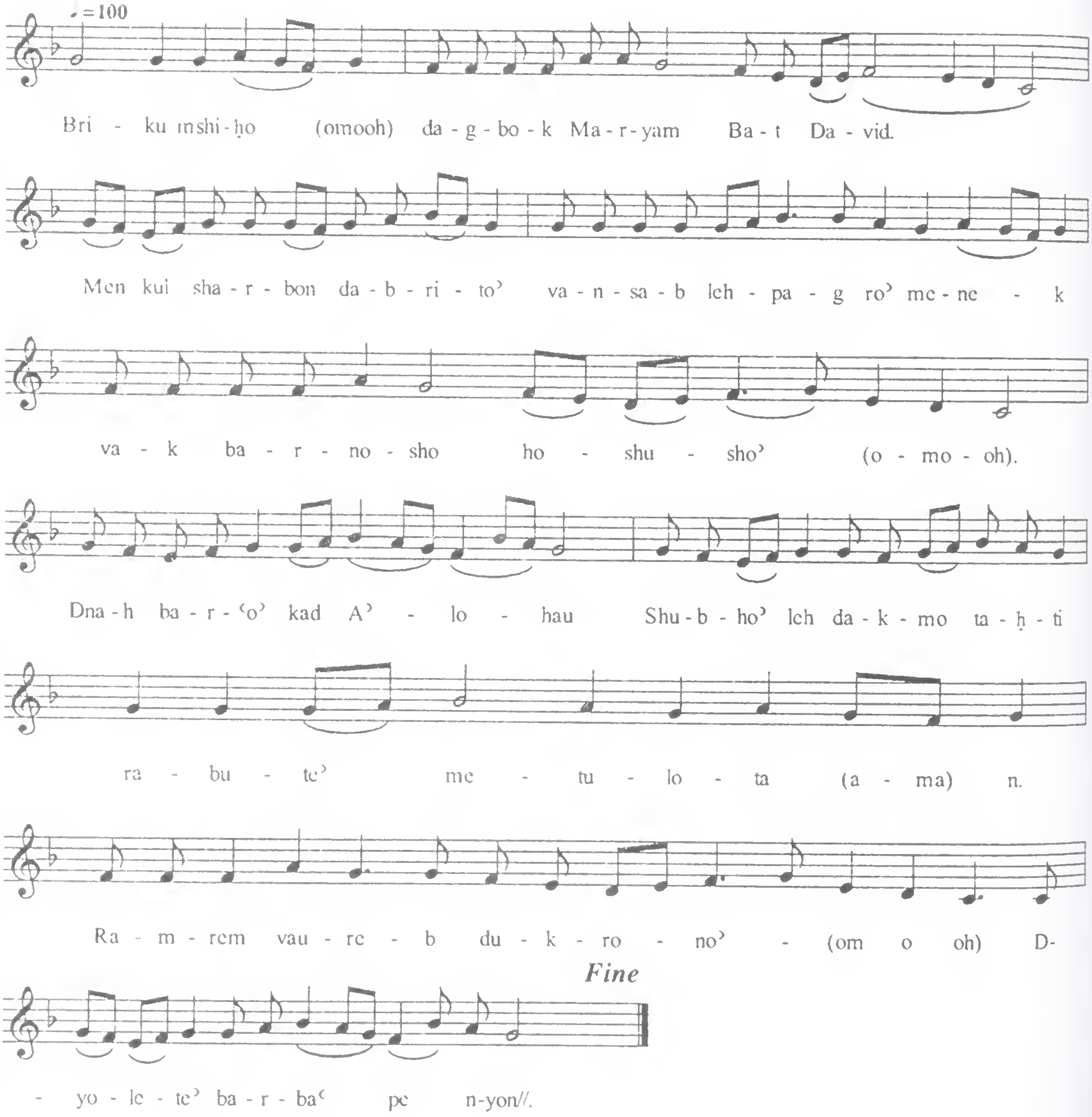
- - - - - - - - [7]

3) *Frequency of Use* – Very frequently used as it is found in the Holy Qurbana, Shimo, Nineveh Fast, Great Fast, Hashonoyo and in nearly all the sacraments of the West Syriac tradition.

4) *Special Note* – The most popular use of this form is in the hymn that is chanted prior to the reading of the Pauline Epistle in rekno 7.

Tubaik 'Itho' -1

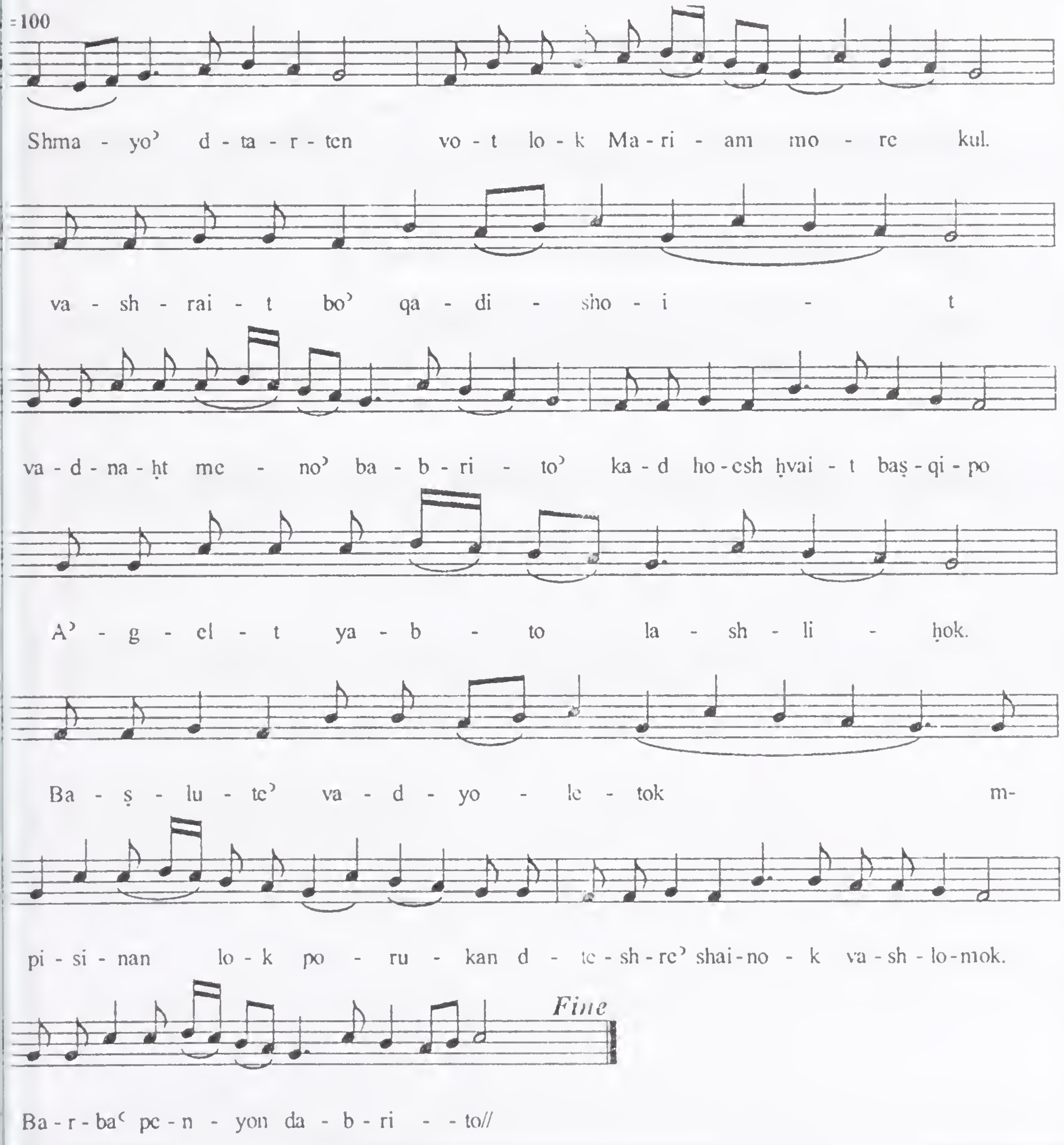
ܒܪܝܟ ܗܘ ܡܫܝܚܐ. ܕܓܒܟܝ ܡܪܝܡ ܒܪܬ
ܕܘܝܕ. ܡܢ ܟܠ ܫܪܒܢ ܕܒܪܝܬܐ. ܘܢܣܒ ܠܗ
ܦܓܪܐ ܡܢܟܝ. ܘܗܘܐ ܒܪܢܫܐ ܚܫܘܫܐ. ܕܢܚ
ܒܪܐ ܟܕ ܐܠܗܐ ܗܘ. ܫܘܒܚܐ ܠܗ ܕܟܡܐ
ܐܚܬܝ ܪܒܘܬܐ ܡܛܠܬܗ. ܪܡܪܡ ܘܐܘܪܒ
ܕܘܟܪܢܗ. ܕܝܠܕܬܗ ܒܐܪܒܥ ܦܢܝܢ܀



Tubaik 'Itho' -2

ܐܢܝܕܐ.

ܡܫܝܚܐ ܕܐܬܬܠܝܬ. ܗܘܬ ܠܟܝ ܡܪܝܡ ܡܪܐ ܟܠ
ܘܫܪܝܬ ܒܗ ܩܕܝܫܘܬܐ ܘܢܚܬ ܡܢܗ ܒܒܪܝܬܐ.
ܟܕ ܚܫ ܗܘܝܬ ܒܨܩܝܦܐ. ܐܓܠܬ ܝܒܒܬܐ
ܠܫܠܝܚܘܟ. ܒܨܠܘܬܐ ܘܕܝܠܝܟ ܡܦܝܣܝܢܢ ܠܟ
ܦܪܘܩܢ. ܕܬܫܪܐ ܫܝܢܟ ܘܫܠܡܟ. ܒܐܪܒܥ ܦܢܝܢ
ܕܒܪܝܬܐ܀



Tubaik 'Itho' -3

ܐܚܪܬܐ.

ܡܪܢ ܒܫܡܘܗܝ ܩܪܐ ܠܫܠܝܚܘܗܝ

ܘܦܩܕ ܐܢܘܢ ܕܟܪܘܙܘܬܐ ܕܣܒܪܬܐ ܠܐ ܐܬܪܘܢ

ܟܠܗ ܥܡܡܐ ܠܐ ܐܠܦܘܢ ܘܠܟܠܗܘܢ ܥܡܡܐ

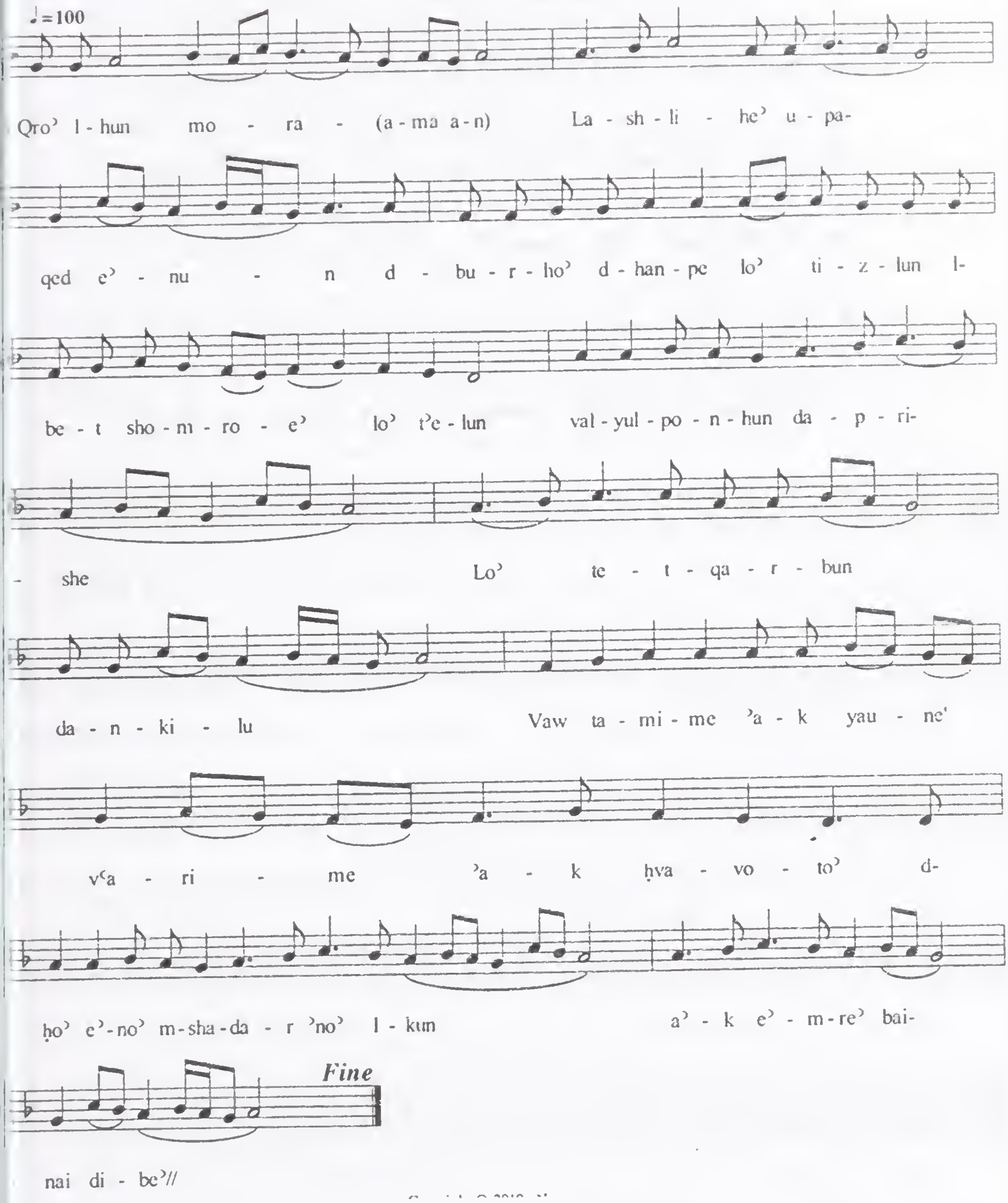
ܘܥܡܕܘ ܐܢܘܢ ܒܫܡ ܐܒܐ ܘܒܪܐ ܘܪܘܚܐ [illegible]

ܫܒܚܐ ܠܟ ܡܪܝܐ ܕܒܚܪܬܐ ܠܟ ܣܘܓܕܝܢ

ܐܢܐ ܥܡܟܘܢ ܐܢܐ ܠܥܠܡ ܐܡܝܢ ܟܠܗ

ܫܡܐ [illegible]

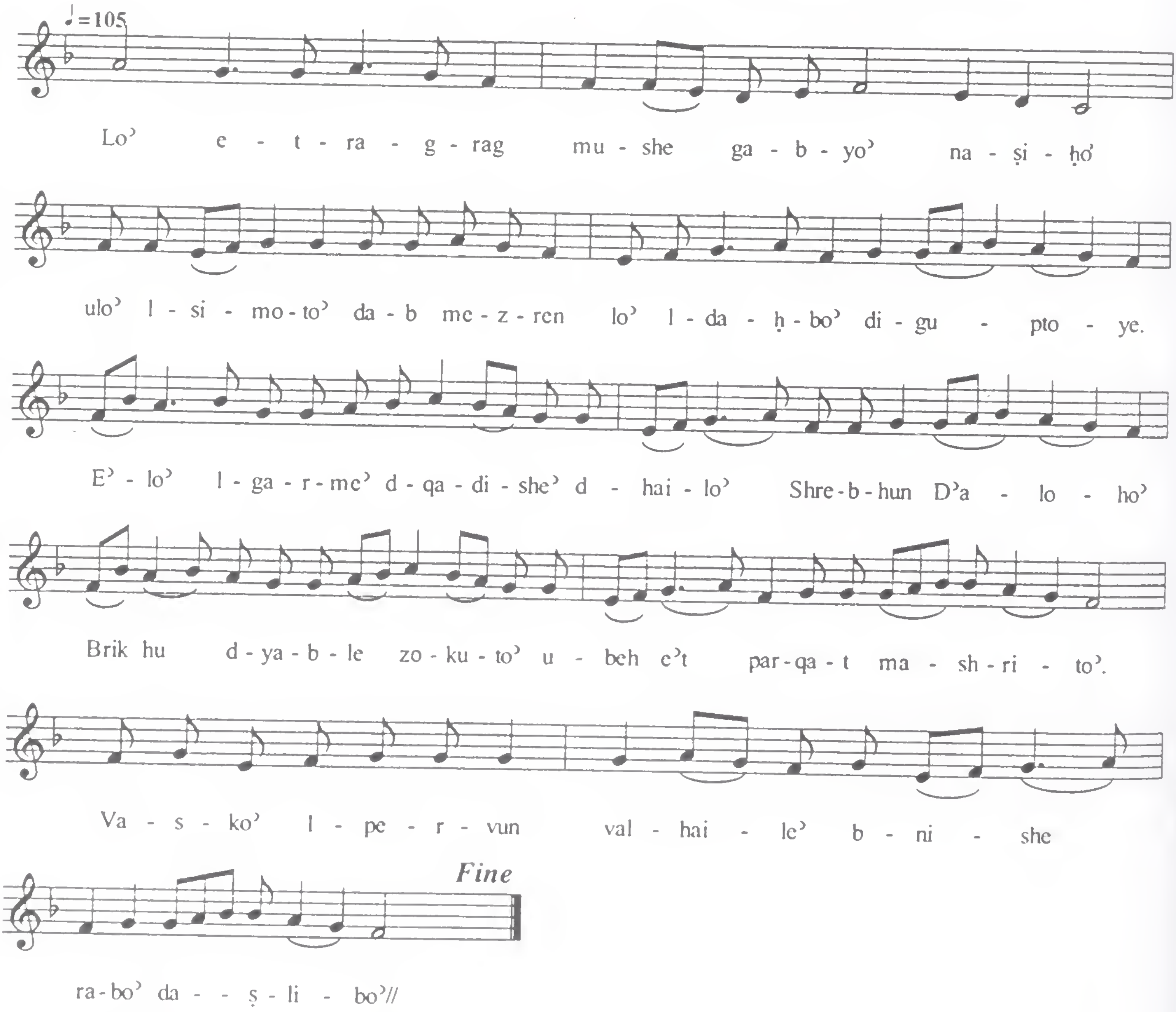
Tubaik 'Itho' -3



Tubaik 'Itho' -4

ܘܒܟܠܐ܆

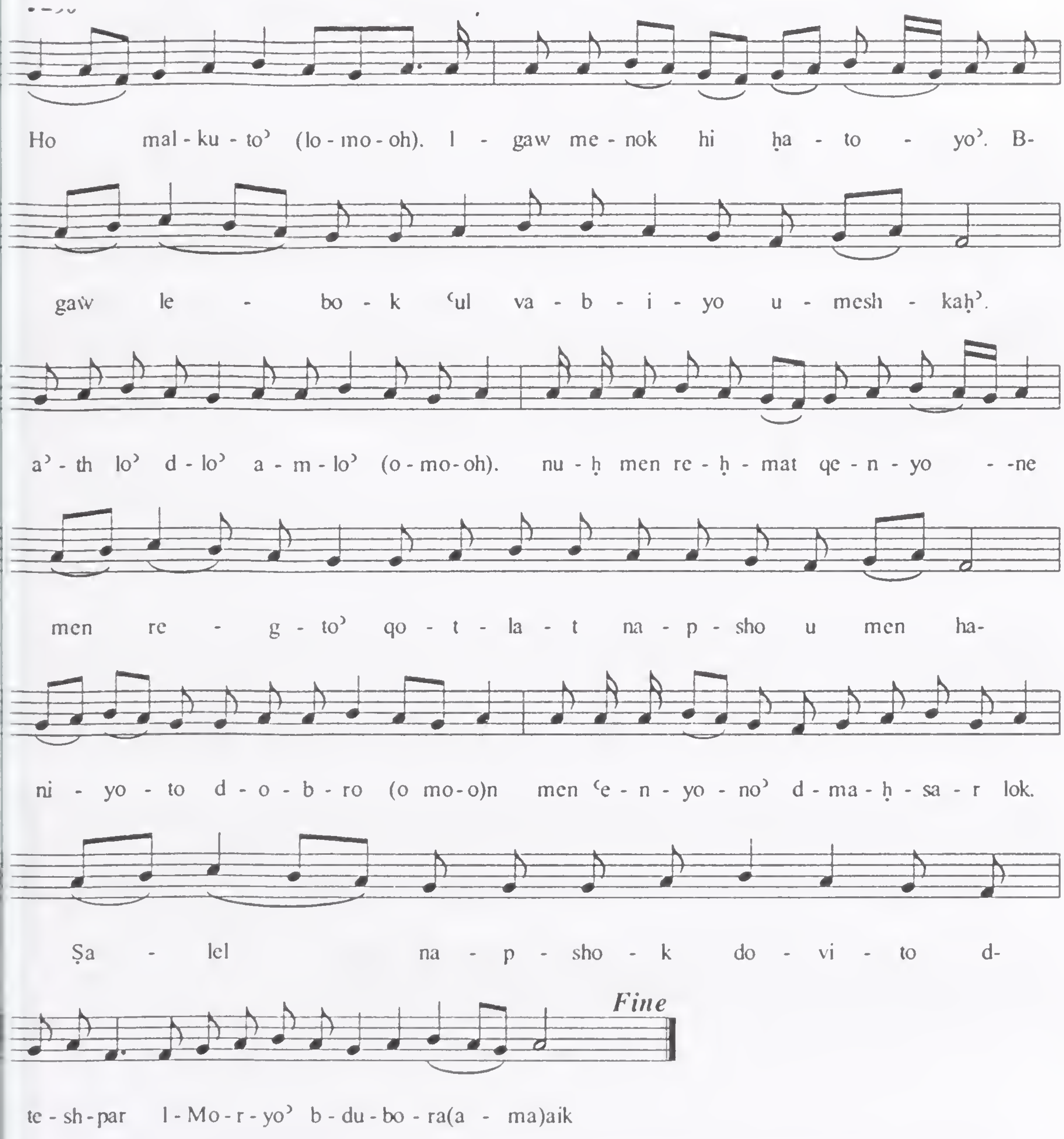
ܠܐ ܐܬܪܓܪܓ ܡܘܫܐ ܓܒܝܐ ܢܨܝܚܐ. ܘܠܐ
ܠܣܝܡܬܐ ܕܒܡܨܪܝܢ ܘܠܐ ܠܕܗܒܐ
ܕܓܘܦܬܐ. ܐܠܐ ܠܓܪܡܐ ܕܩܕܝܫܐ ܕܚܝܠܐ
ܫܪܒܗܘܢ ܕܐܠܗܐ. ܒܪܝܟ ܗܘ ܕܝܗܒ ܠܗ
ܙܟܘܬܐ ܘܒܗ ܐܬܦܪܩܬ ܡܫܪܝܬܐ. ܘܐܣܟܐ
ܠܦܪܘܢ ܘܠܚܝܠܗ ܒܢܝܫܐ ܪܒܐ ܕܨܠܝܒܐ܀



Tubaik 'Itho'-5

ܫܚܝܡܐ.

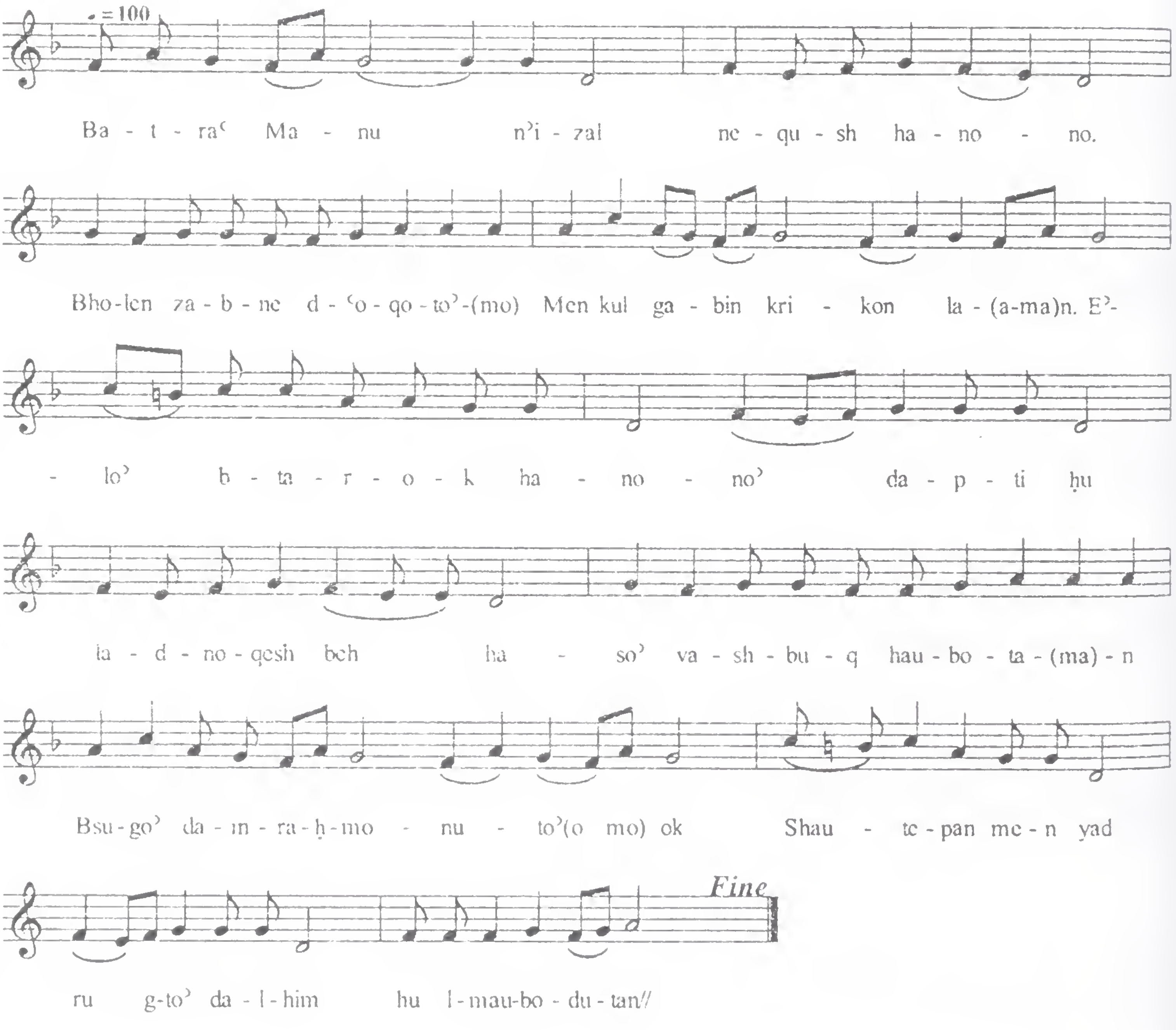
ܗܐ ܡܠܟܘܬܐ. ܠܡܢܐ ܠܓܘ ܡܢܟ ܗܝ ܚܛܝܐ.
ܒܓܘ ܠܒܟ ܥܘܠ ܘܒܝܐ ܘܡܫܟܚ ܐܬܠ
ܐ ܕܠܐ ܥܡܠܐ. ܢܘܚ ܡܢ ܪܚܡܬ ܩܢܝܢܐ. ܘܡܢ
ܪܓܬܐ ܩܛܠܬ ܢܦܫܐ ܘܡܢ ܗܢܝܘܬܐ
ܕܒܪܐ܆ ܘܡܢ ܥܢܝܢܐ ܕܡܚܣܪ ܠܟ. ܘܨܠܠ
ܠܢܦܫܟ ܕܘܝܬܐ ܕܬܫܦܪ ܠܡܪܝܐ ܒܕܘܒܪܝܟ܀



Tubaik 'Itho' -6

ܛܘܒܝܟ ܐܝܬܐ܀

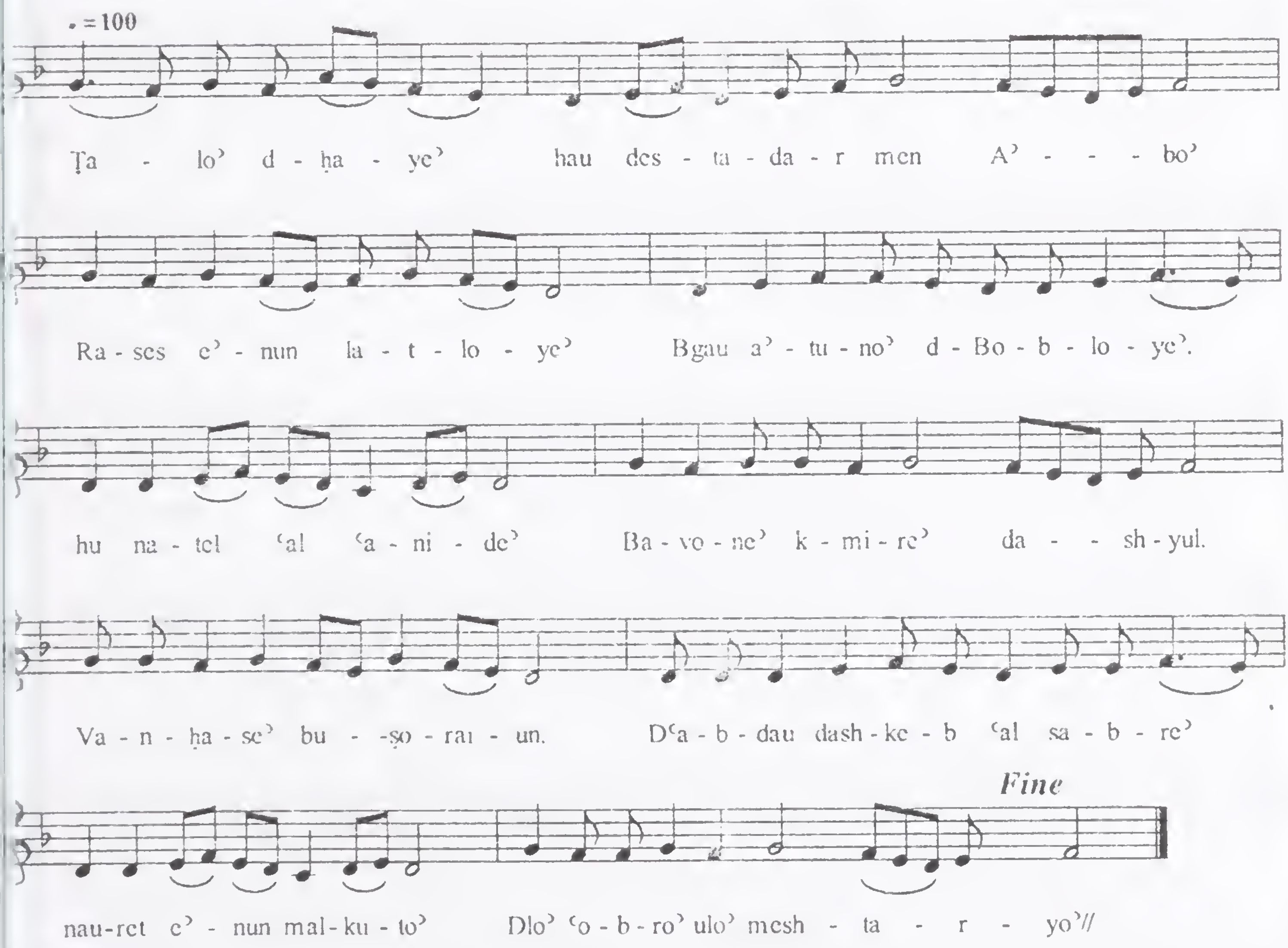
ܒܬܪܥ ܡܢܘ ܢܐܙܠ ܢܩܘܫ ܚܢܢܐ. ܒܗܠܝܢ
ܙܒܢܐ ܕܥܩܬܐ. ܡܢ ܟܠ ܓܒܝܢ ܟܪܝܟܝܢ
ܠܢ. ܐܠܐ ܒܬܪܥܟ ܚܢܢܐ. ܕܦܬܝܚ ܗܘ ܠܕܢܩܘܫ
ܒܗ. ܚܣܝܐ ܘܫܒܘܩ ܚܘܒܝܢ. ܒܣܘܓܐ
ܕܪܚܡܝܢܘܬܐ. ܐܘܟ ܫܘܬܦܢ ܡܢ ܐܝܕ ܪܘܓܙܐ
ܕܐܠܗܝܡ ܗܘ ܠܡܘܒܕܘܬܢ܀



Tubaik 'Itho'- 7

ܫܒܝܠܐ܀

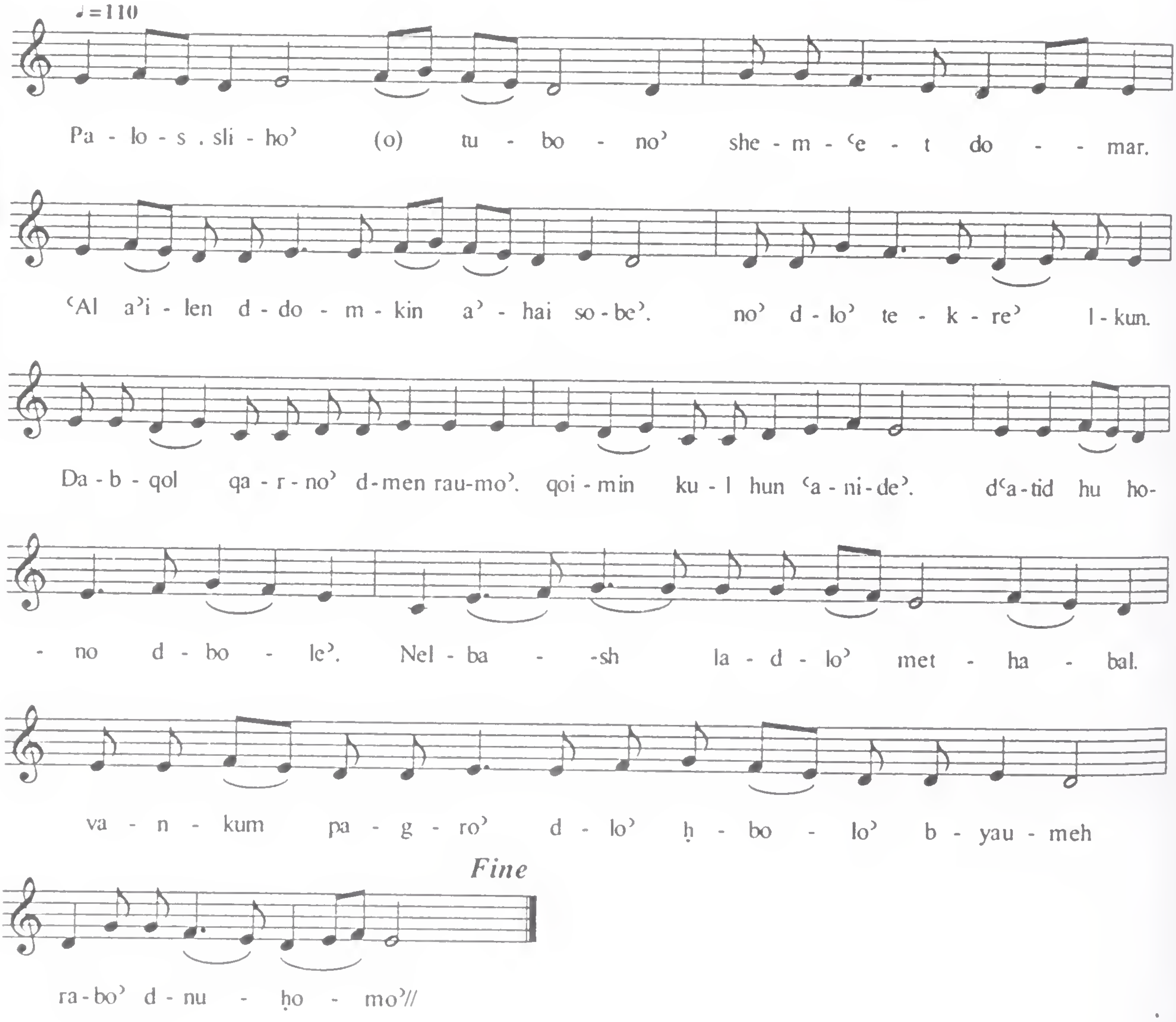
ܛܠܐ ܕܚܝܐ ܗܘ ܕܐܣܬܕܪ ܡܢ ܐܒܐ.
ܪܣܣ ܐܢܘܢ ܠܛܠܝܐ. ܒܓܘ ܐܬܘܢܐ
ܕܒܒܠܝܐ. ܗܘ ܢܛܠ ܥܠ ܥܢܝܕܐ. ܒܐܒܘܢܐ
ܟܡܝܪܐ ܕܫܝܘܠ. ܘܢܚܣܐ ܒܣܘܪܝܗܘܢ.
ܕܥܒܕܘ ܕܫܟܒ ܥܠ ܣܒܪܐ. ܘܢܘܪܬ ܐܢܘܢ
ܡܠܟܘܬܐ. ܕܠܐ ܥܒܪܐ ܘܠܐ ܡܫܬܪܝܐ܀



Tubaik 'Itho'- 8

ܐܚܪܢܐ.

ܦܘܠܘܣ ܫܠܝܚܐ. ܛܘܒܢܐ ܫܡܥܬ ܕܐܡܪ. ܥܠ ܐܝܠܝܢ ܕܕܡܟܝܢ ܐܚܝ ܣܒܐ. ܕܠܐ ܬܟܪܐ ܠܟܘܢ. ܕܒܩܠ ܩܪܢܐ ܕܡܢ ܪܘܡܐ. ܩܝܡܝܢ ܟܠܗܘܢ ܥܢܝܕܐ. ܕܥܬܝܕ ܗܘ ܗܢܐ ܕܒܠܐ. ܢܠܒܫ ܠܕܠܐ ܡܬܚܒܠ. ܘܐܢܟܘܡ ܦܓܪܐ ܕܠܐ ܚܒܠܐ. ܒܝܘܡܗ ܪܒܐ ܕܢܘܚܡܐ܀



Qolo' 9 - Quqoyo'

1) *Gushmonoyo* – 8 Rekne; rekno 4 and Special Tone for Hashonoyo is the same. Rish Qolo is used.

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - - - - - - - [12]

A - - - - - - - - - - - - - [12]

B - - - - - - - - - - [9]

B - - - - - - - - - - [9]

A - - - - - - - - - - - - - [12]

A - - - - - - - - - - - - - [12]

B[Ha-le-lu-iah - - - - - [9)

3) *Frequency of Use* – Very frequently used as it is found in the Holy Qurbana, Shimo, Nineveh Fast, Great Fast, Hashonoyo, Festivals, nearly all the sacraments and throughout the Penqito.

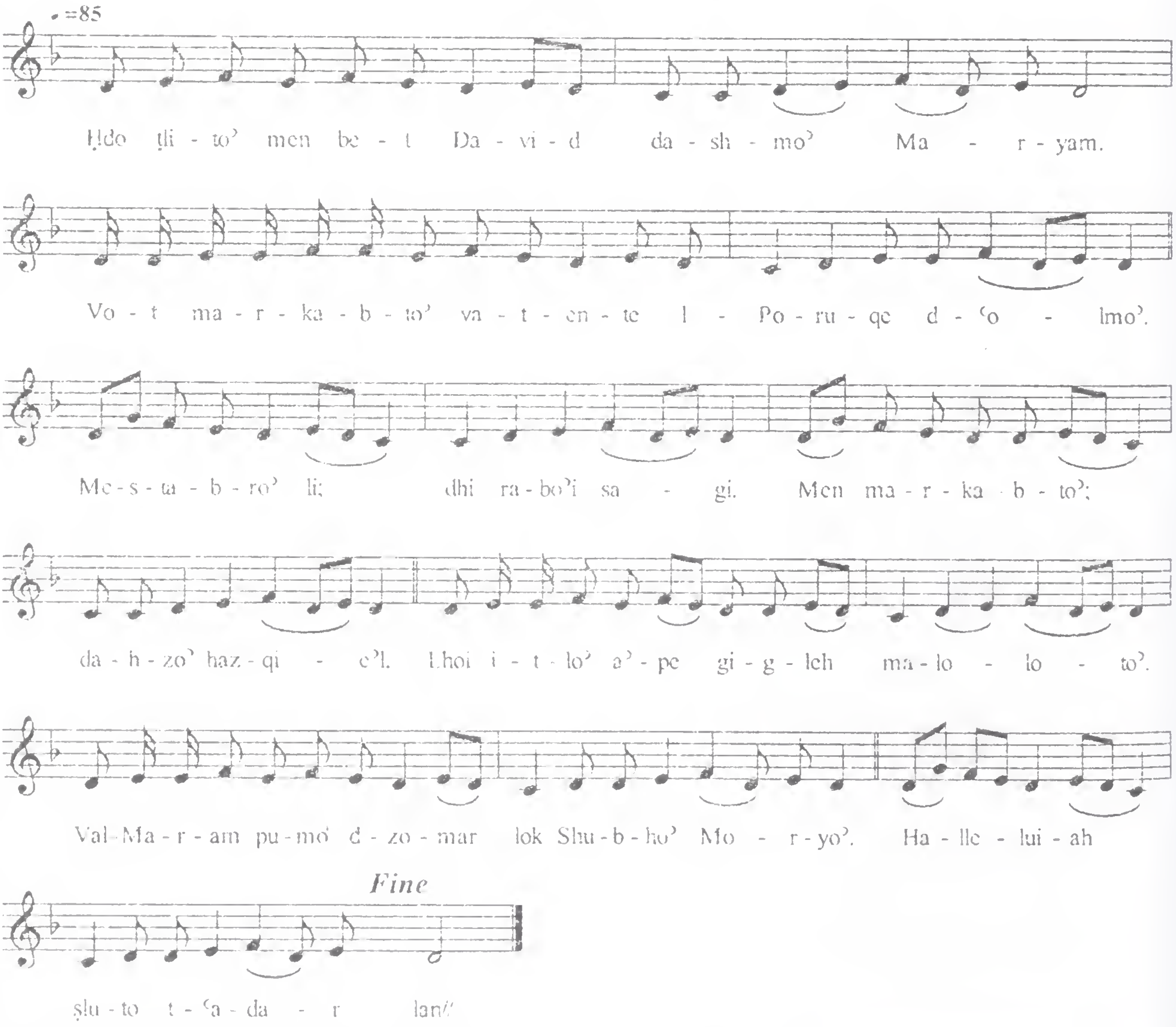
4) *Special Note* – The reason the Special Tone for Hashonoyo and rekno 4 are the same. It is likely due to the fact that the true rekno for rekno 4 was been lost. In the last line of the quqoyo a 'Halleluiah' is included.

Quqoyo' - 1

ܩܠܐ ܕܩܘܩܝܐ܀

ܡܥܢܝܬܐ

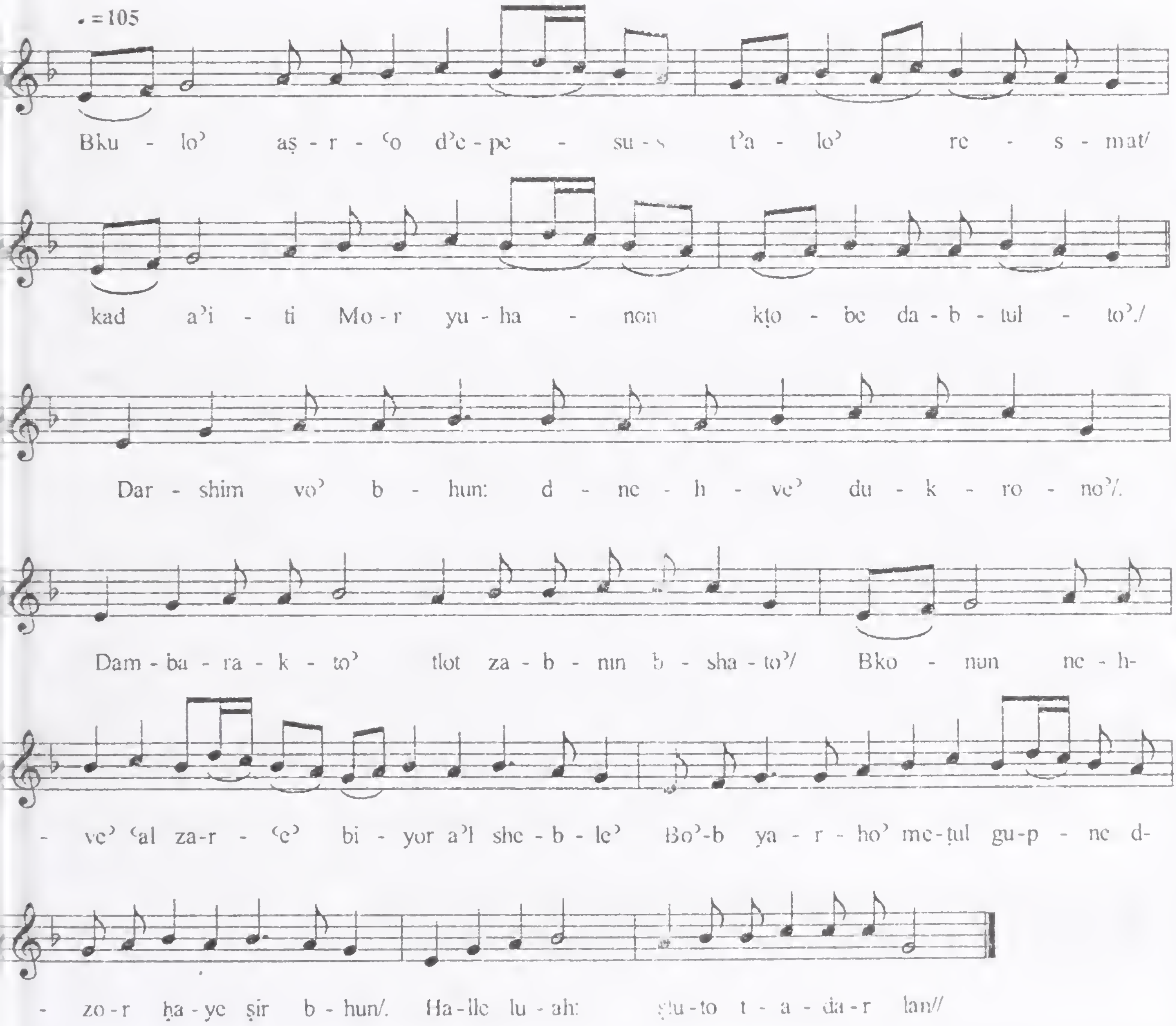
ܚܕܐ ܛܠܝܬܐ ܡܢ ܒܝܬ ܕܘܝܕ ܕܫܡܗ
ܡܪܝܡ. ܗܘܬ ܡܪܟܒܬܐ ܘܛܥܢܬܗ ܠܦܪܘܩܗ
ܕܥܠܡܐ. ܡܣܬܒܪܐ ܠܝ: ܕܗܝ ܪܒܐ ܗܝ
ܣܓܝ ܡܢ ܡܪܟܒܬܐ: ܕܚܙܐ ܚܙܩܝܐܝܠ: ܠܗܝ
ܐܝܬ ܠܗ ܐܦܐ ܘܓܝܓܠܐ ܡܠܠܬܐ.
ܘܠܡܪܝܡ ܦܘܡܐ ܕܙܡܪ ܠܟ ܫܘܒܚܐ ܡܪܝܐ.
ܗ. ܨܠܘܬܗ ܬܥܕܪ ܠܢ܀



Quqoyo' - 2

ܐܪܝܟ.

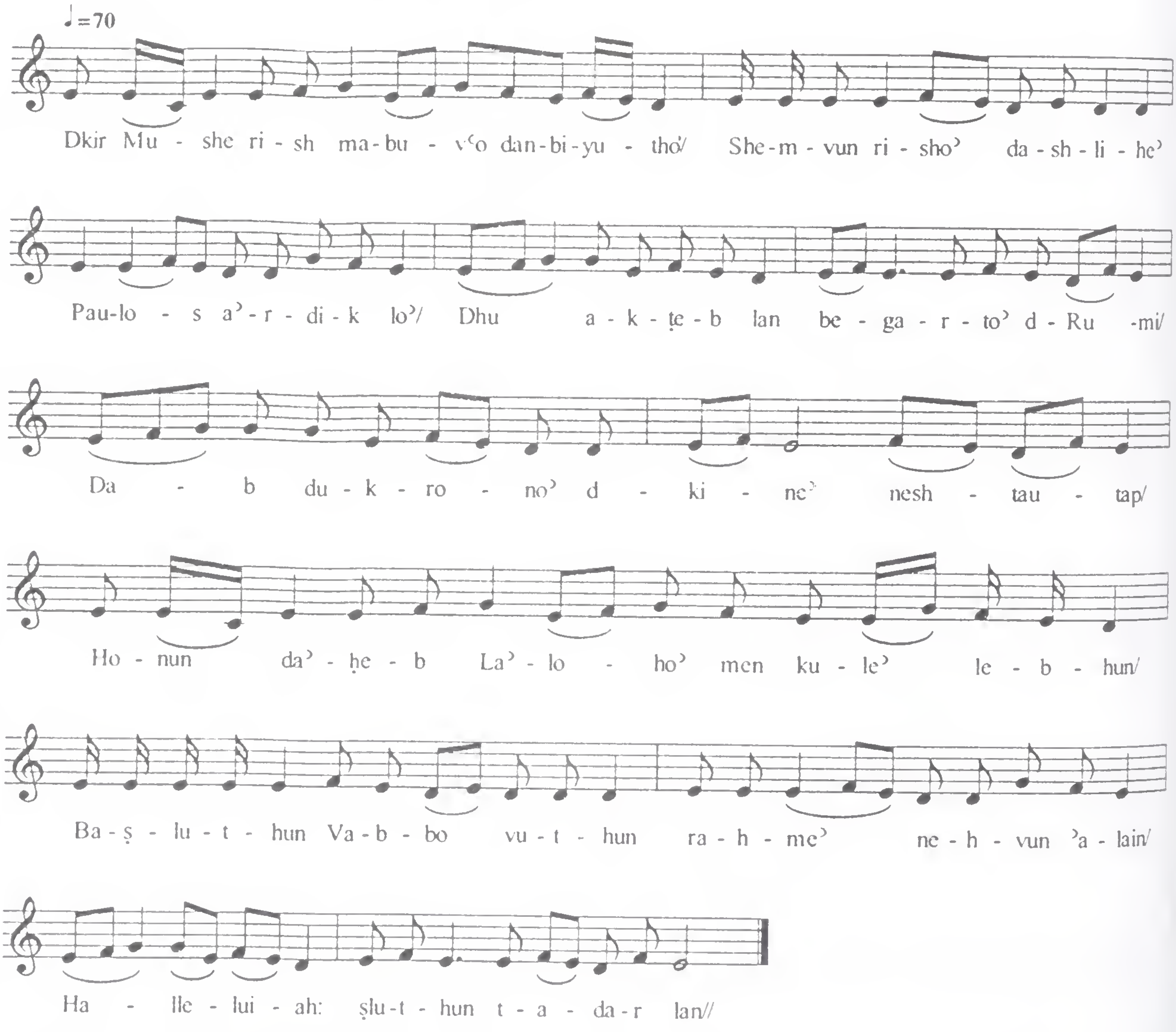
ܒܟܠܗ ܐܬܪܐ ܕܐܦܣܘܣ ܛܠܐ ܪܫܡܬ.
ܟܕ ܐܝܬܝ ܡܪܝ ܝܘܚܢܢ ܟܬܒܐ ܕܒܬܘܠܬܐ.
ܕܪܫܝܡ ܗܘܐ ܒܗܘܢ: ܕܢܗܘܐ ܕܘܟܪܢܐ:
ܕܡܒܪܟܬܐ: ܬܠܬ ܙܒܢܝܢ ܒܫܢܬܐ: ܒܟܢܘܢ
ܢܗܘܐ ܥܠ ܙܪܥܐ ܘܒܐܝܪ ܥܠ ܫܒܠܐ. ܘܒܐܒ
ܝܪܚܐ ܡܛܠ ܓܦܢܐ ܕܙܘܪ ܚܝܐ ܨܝܪ ܒܗܘܢ.
ܗ̄. ܒܥܘܬܗ ܬܥܕܪ ܠܢ܀



Quqoyo' - 3

ܩܘܩܝܐ.

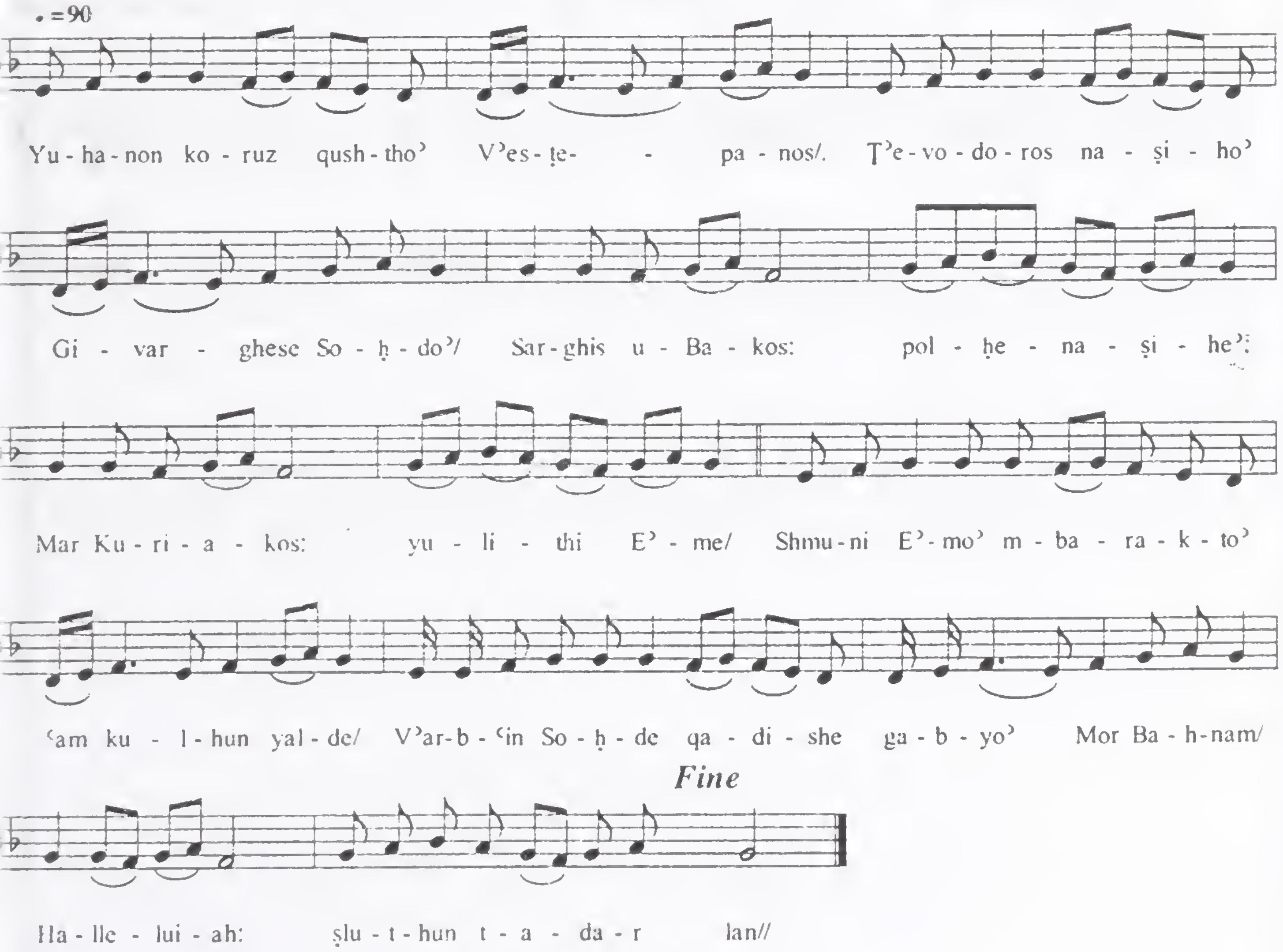
ܕܟܝܪ ܡܘܫܐ ܪܝܫ ܡܒܘܥܐ ܕܢܒܝܘܬܐ.
ܫܡܥܘܢ ܪܝܫܐ ܕܫܠܝܚܐ ܘܦܘܠܘܣ ܐܪܕܝܟܠܐ.
ܕܗܘ ܐܟܬܒ ܠܢ: ܒܐܓܪܬܐ ܕܪܘܡܝ:
ܕܒܕܘܟܪܢܐ: ܕܟܐܢܐ ܢܫܬܘܬܦ: ܗܢܘܢ
ܕܐܚܒ ܠܐܠܗܐ ܡܢ ܟܠܗ ܠܒܗܘܢ.
ܒܨܠܘܬܗܘܢ ܘܒܒܥܘܬܗܘܢ ܪܚܡܐ ܢܗܘܘܢ
ܥܠܝܢ. ܗܠ. ܨܠܘܬܗܘܢ ܬܗܕܪ ܠܢ.



Quqoyo'- 4

ܕܣܗܕܐ.

ܝܘܚܢܢ ܟܪܘܙ ܩܘܫܬܐ ܘܐܣܛܦܢܘܣ
ܬܐܘܕܘܪܘܣ ܢܨܝܚܐ ܘܓܝܘܪܓܝܣ ܣܗܕܐ.
ܣܪܓܝܣ ܘܒܟܘܣ: ܦܠܚܐ ܢܨܝܚܐ: ܡܪܝ
ܩܘܪܝܩܘܣ: ܝܠܝܬܗ ܐܡܗ: ܫܡܘܢܝ ܐܡܐ
ܡܒܪܟܬܐ ܥܡ ܟܠܗܘܢ ܝܠܕܝܗ. ܘܐܪܒܥܝܢ
ܣܗܕܐ ܩܕܝܫܐ ܓܒܝܐ ܡܪܝ ܒܗܢܡ. ܗ.
ܨܠܘܬܗܘܢ ܬܗܕܪ ܠܢ܀

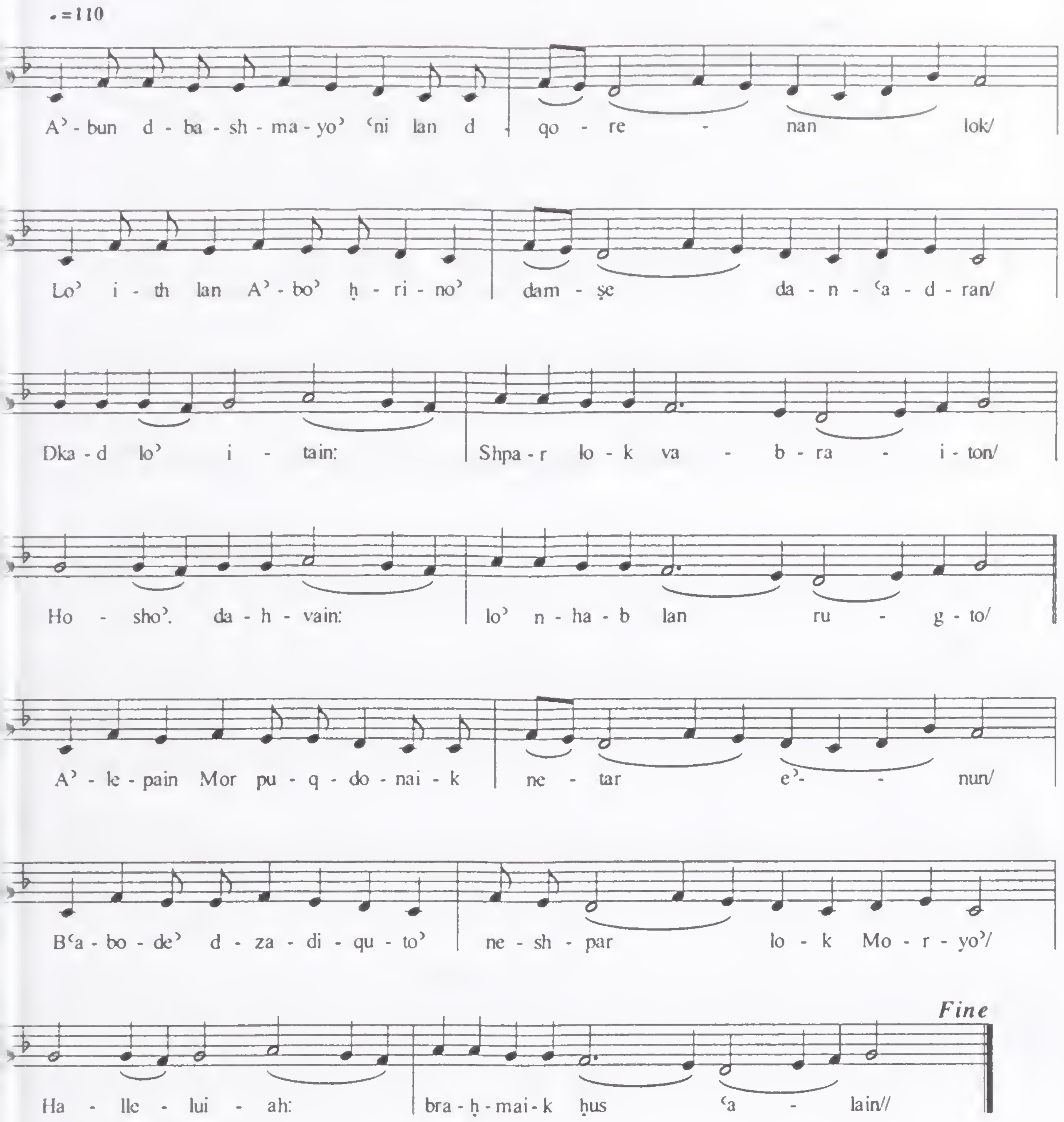


Quqoyo' - 5

ܡܫܡܫܢܐ.

ܐܒܘܢ ܕܒܫܡܝܐ ܚܘܣ ܥܠܝܢ ܘܪܚܡ ܥܠܝܢ. ܘܠܐ
ܬܥܠ ܠܢ ܐܒܐ ܐܣܝܐ ܕܡܪܝ ܕܠܒܘܫܝ. ܘܟܕ ܠܐ
ܬܠܝܢ: ܡܦܩ ܠܟ ܘܒܥܢܝܢ: ܗܘܝܐ ܕܗܘܝܢ: ܠܐ
ܢܚܠܝܢ ܦܘܠܚܢ: ܐܠܦܢ ܡܢܟ ܦܘܩܕܢܝܟ
ܘܢܛܪ ܐܢܘܢ. ܘܢܫܒܚܟ ܘܐܘܕܝܢ ܢܦܩܢ ܠܟ
ܡܪܢ. ܩ. ܒܢܝܫܘ ܗܘܐ ܠܟܠܝܢ:

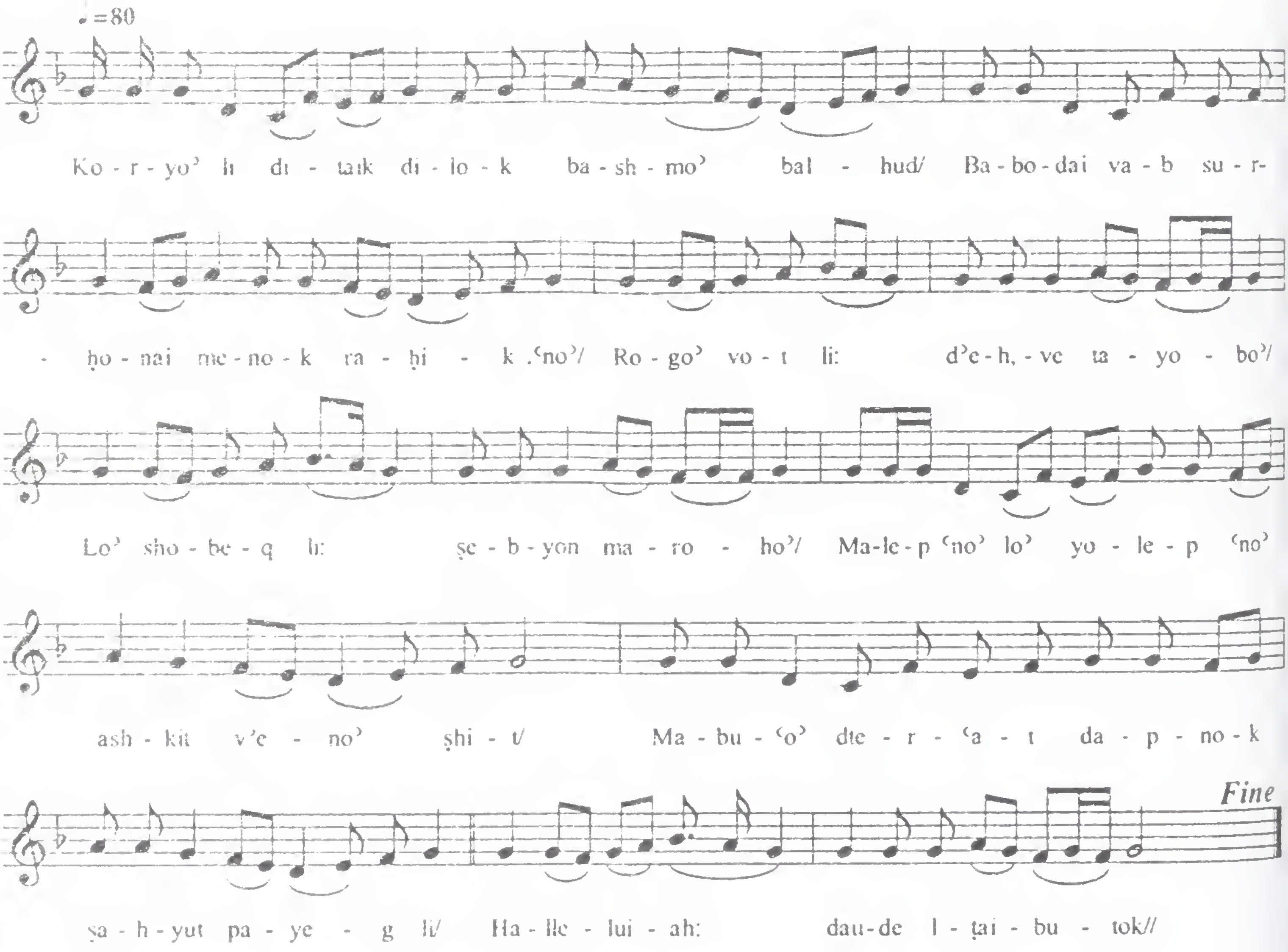
Quqoyo' - 5


♩=110
A'-bun d-ba-sh-ma-yo' ʿni lan d qo-re - nan lok/
Lo' i-th lan A'-bo' ḥ-ri-no' dam-ṣe da-n-ʿa-d-ran/
Dka-d lo' i - tain: Shpa-r lo-k va - b-ra - i-ton/
Ho - sho'. da-h-vain: lo' n-ha-b lan ru - g-to/
A'-le-pain Mor pu-q-do-nai-k ne - tar e'- - nun/
Bʿa-bo-de' d-za-di-qu-to' ne-sh-par lo-k Mo-r-yo'/
Ha - lle - lui - ah: bra-ḥ-mai-k ḥus ʿa - lain//
Fine

Quqoyo' - 6

ܡܥܢܝܬܐ܀

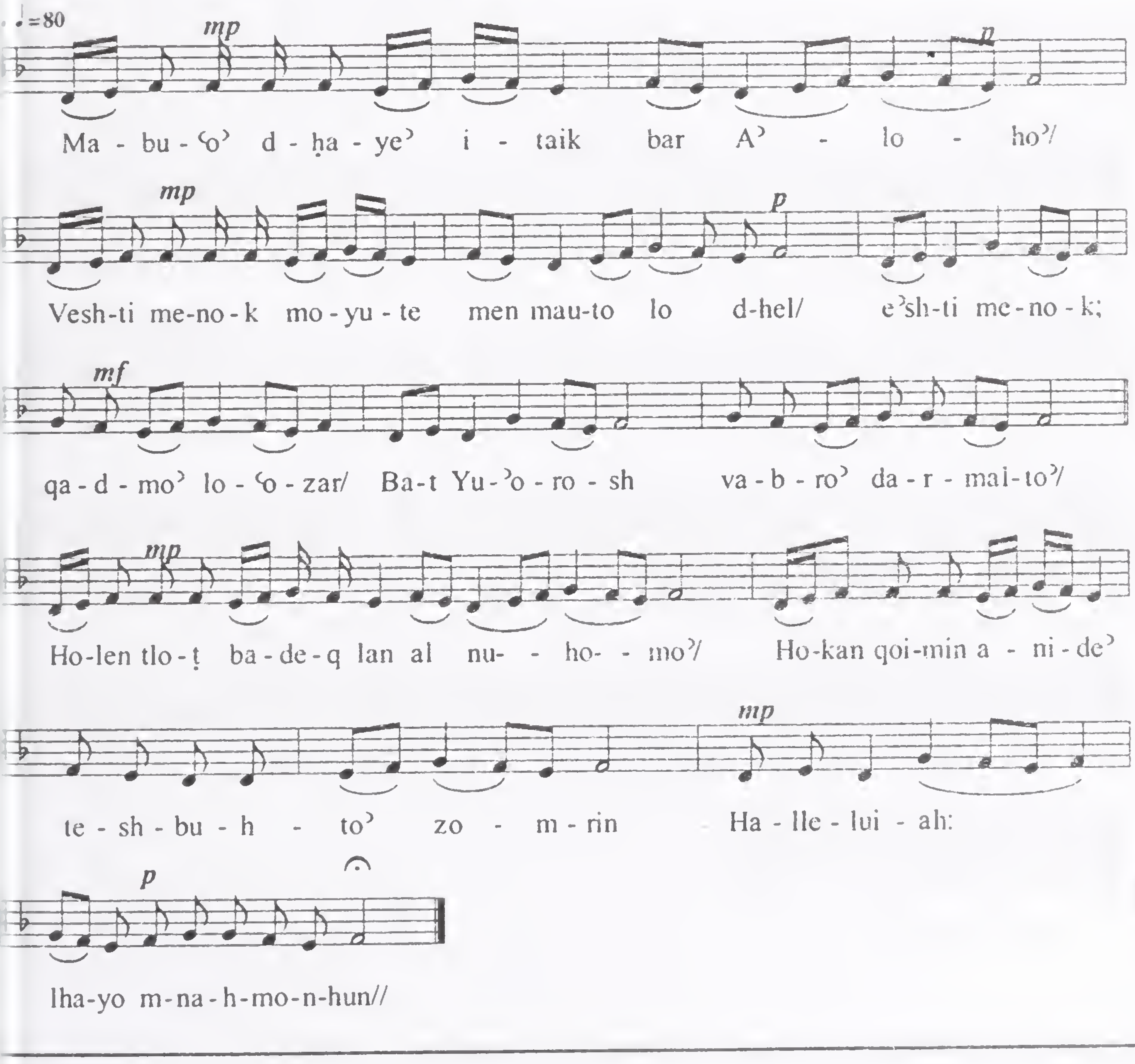
ܩܪܝܐ ܠܝ ܕܬܐܬܟ ܕܝܠܟ ܒܫܡܐ ܒܠܚܘܕ.
ܘܒܒܥܘܬܝ ܘܒܣܘܪܚܢܝ ܡܢܟ ܪܚܝܩ ܐܢܐ. ܪܓܐ
ܗܘܬ ܠܝ: ܕܐܗܘܐ ܬܝܒܐ: ܘܠܐ ܫܒܩ ܠܝ
ܨܒܝܢ ܡܪܚܐ: ܡܠܦ ܐܢܐ ܘܠܐ ܝܠܦ
ܐܢܐ ܐܫܟܚܬ ܘܐܢܐ ܫܝܛ. ܡܒܘܥܐ ܕܬܪܥܬ
ܕܦܢܝܟ ܨܗܝܘܬ ܦܓܥ ܠܝ. ܗ. ܕܐܘܕܐ
ܠܛܝܒܘܬܟ܀



Quqoyo' - 7

ܡܥܢܝܬܐ.

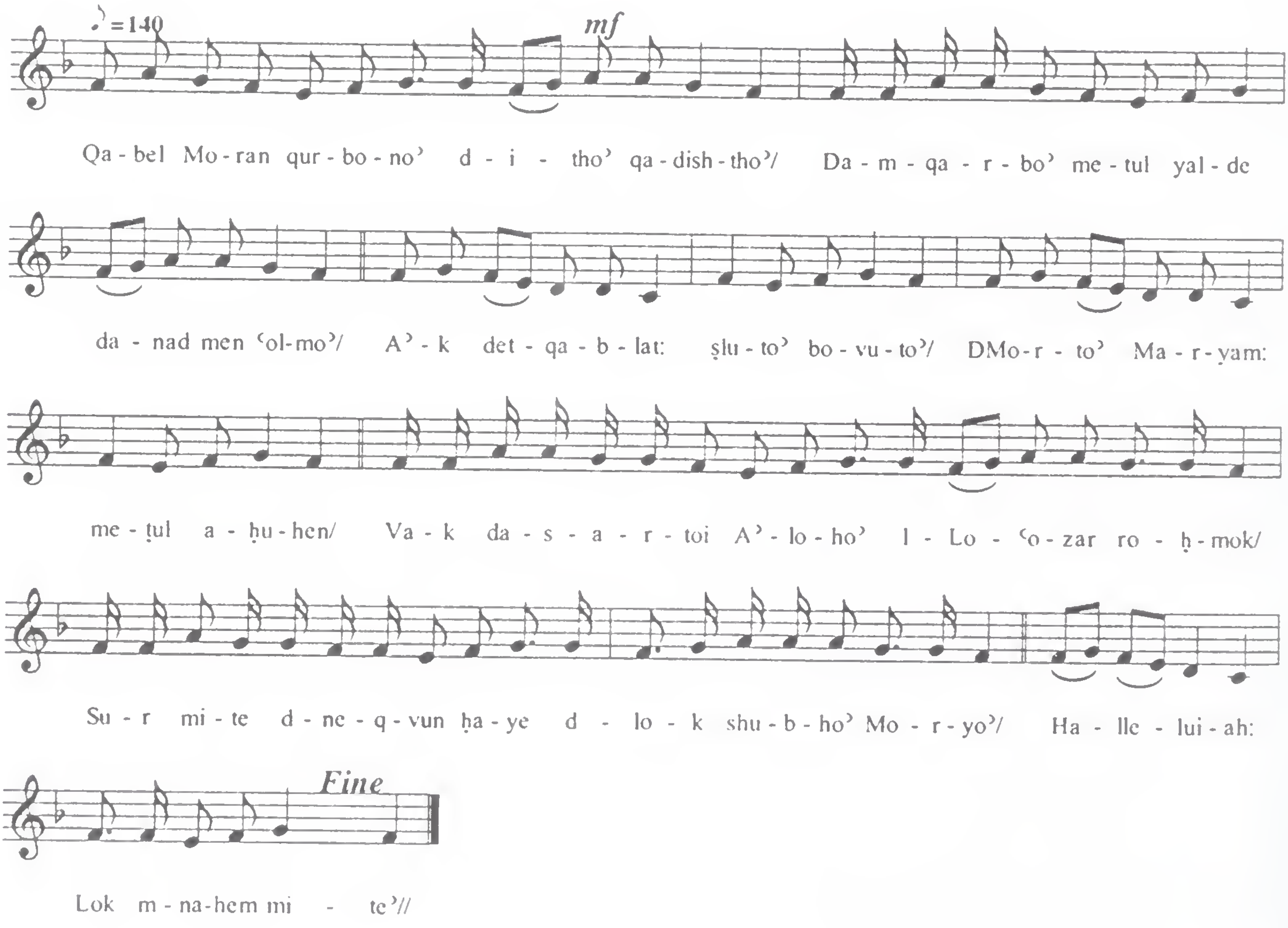
ܡܒܘܥܐ ܕܚܝܐ ܐܝܬܝܟ ܒܪ ܐܠܗܐ. ܘܐܫܬܝܘ
ܡܢܟ ܡܘܬܢܐ ܡܢ ܡܘܬܐ ܠܐ ܕܚܠܘ. ܐܫܬܝܘ
ܡܢܟ: ܩܕܡܝܐ ܠܥܙܪ: ܘܒܪܬ ܝܐܝܪܘܫ: ܘܒܪܗ
ܕܐܪܡܠܬܐ: ܗܠܝܢ ܬܠܬ ܒܥܕܩܘ ܠܢ ܥܠ
ܢܘܚܡܐ. ܗܟܢ ܩܝܡܝܢ ܥܢܝܕܐ ܘܫܘܒܚܬܐ
ܙܡܪܝܢ. ܗ. ܠܚܝܐ ܡܢܚܡܢܗܘܢ܀



Quqoyo' - 8

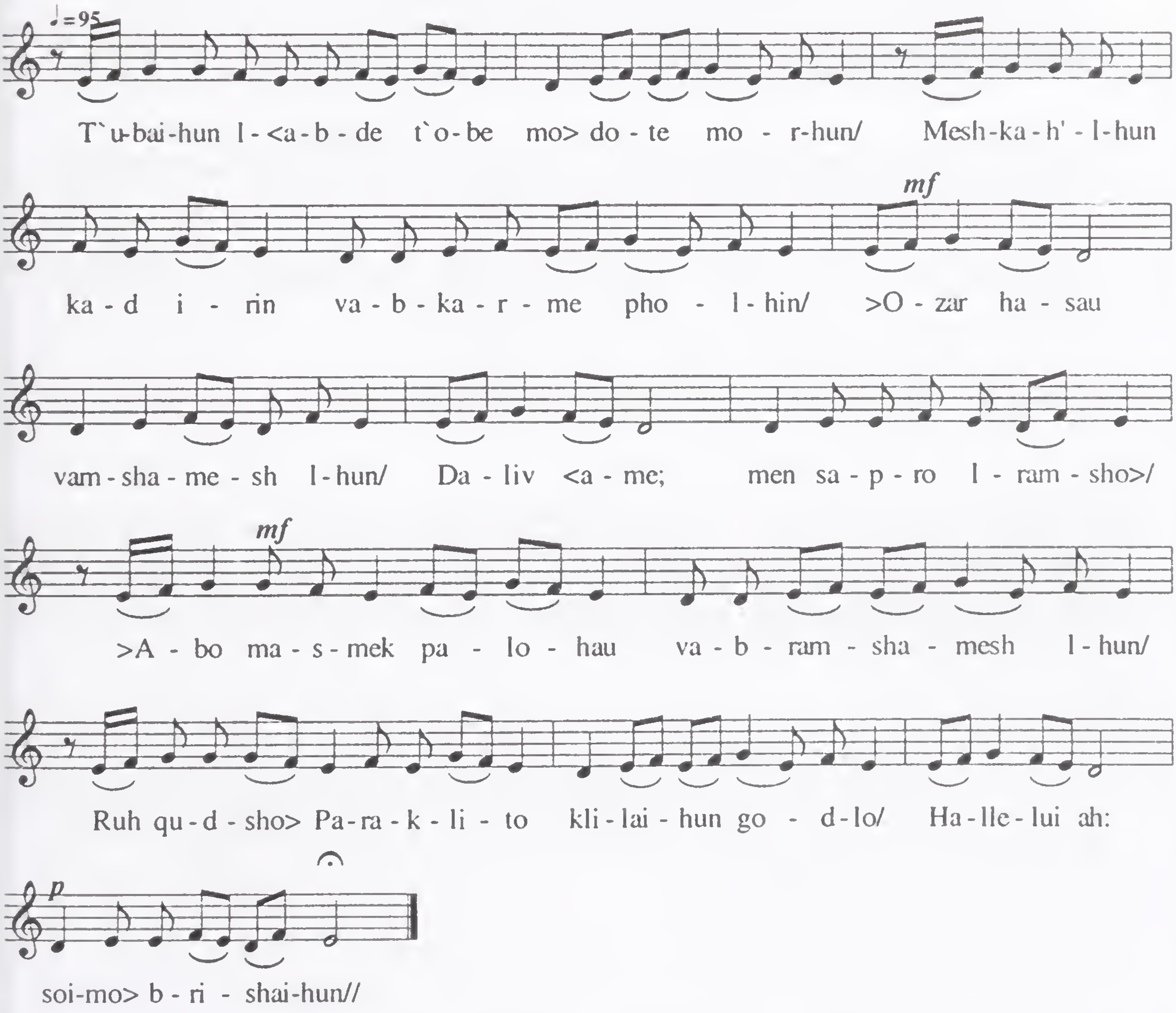
ܐܣܝܠܐ ܀

ܩܒܠ ܡܪܢ ܩܘܪܒܢܗ ܕܥܕܬܐ ܩܕܝܫܬܐ.
ܕܡܩܪܒܐ ܡܛܠ ܝܠܕܝܗ ܕܒܢܝܗ ܡܢ
ܥܠܡܐ. ܐܝܟ ܕܐܬܩܒܠܬ: ܨܠܘܬܗ ܘܒܥܘܬܗ:
ܕܡܪܬ ܡܪܝܡ: ܡܛܠ ܐܚܝܗܝܢ: ܘܐܝܟ
ܕܫܪܝܬܝ ܐܠܗܐ ܠܥܘܕܪܢܐ ܪܚܡܟ. ܣܘܪ
ܡܝ̈ܬܐ ܕܢܩܘܡܘܢ ܚܝ̈ܐ ܕܠܟ ܫܘܒܚܐ ܡܪܝܐ. ܗ.
ܠܟ ܡܢܚܡ ܡܝ̈ܬܐ ܀



Quqoyo' - Rish Qolo'

ܛܘܒܝܗܘܢ ܠܥܒܕܐ ܛܒܐ ܡܐ ܕܐܬܐ ܡܪܗܘܢ.
ܘܡܫܟܚ ܠܗܘܢ ܟܕ ܥܝܪܝܢ ܘܒܟܪܡܐ
ܦܠܚܝܢ. ܐܙܪ ܚܨܘܗܝ: ܘܡܫܡܫ ܠܗܘܢ: ܕܠܝܒ
ܥܡܗ: ܡܢ ܨܦܪܐ ܠܪܡܫܐ: ܐܒܐ ܡܣܡܟ
ܦܠܚܘܗܝ ܘܒܪܐ ܡܫܡܫ ܠܗܘܢ. ܘܪܘܚܐ ܕܩܘܕܫܐ
ܦܪܩܠܝܛܐ ܟܠܝܠܝܗܘܢ ܓܕܠ. ܗ. ܘܣܝܡܐ
ܒܪܝܫܝܗܘܢ܀



Qolo' 10 – Moryo' Moran

1) *Gushmonoyo* – 8 Rekne;

2) *Structure* – The number refers to the number of syllables in each division. These two lines represent the base structure or division, which is repeated 3 to 4 times to form a full stanza of Moryo Moran.

- - - - [4]

- - - - - - - - [7]

- - - - [4]

- - - - - [5]

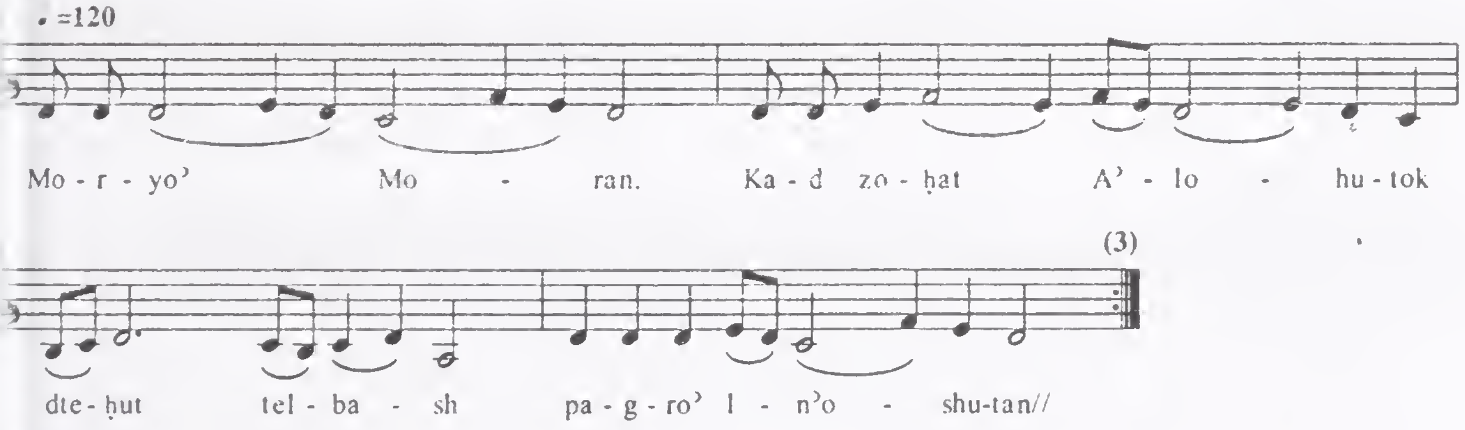
3) *Frequency of Use* – Frequently used as it is found in the Sh'himo, Kyomtho, Kohnaitho, Penqitho and throughout the West Syriac liturgical tradition.

Moryo' Moran -1

ܩܠܐ ܕܡܪܝܐ ܡܪܢ܀

ܦܪܡܐ܀

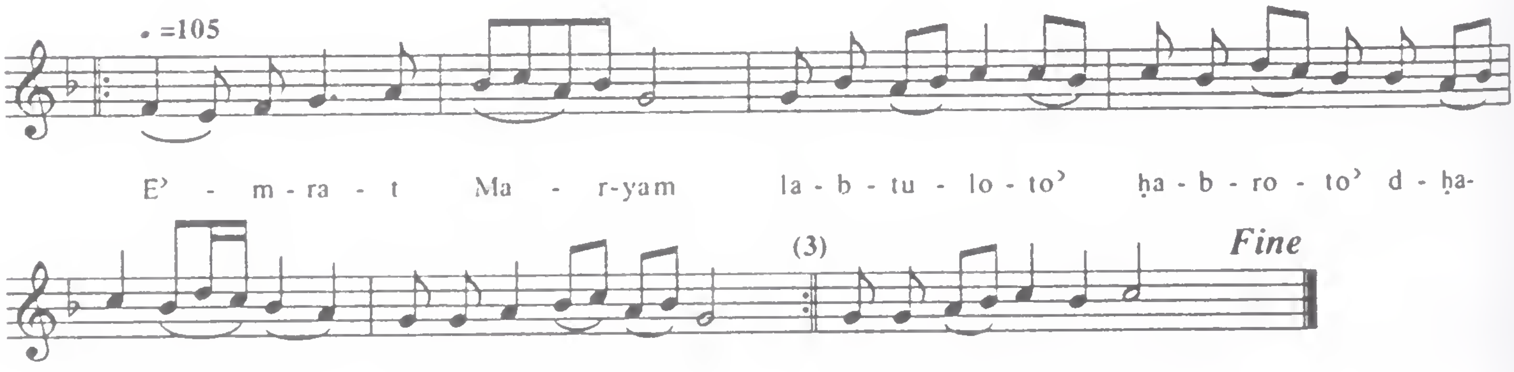
ܡܪܝܐ ܡܪܢ ܟܕ ܐܬܐ ܠܓܘܫܡܐ ܕܐܢܫܘܬܐ
ܠܒܫ ܦܓܪܐ ܕܐܢܫܘܬܐ ܢܦܩ ܒܚܕܘܬܐ
ܘܒܪܟ ܠܡܥܡܘܕܝܬܐ ܕܡܝܐ ܘܒܪܝܗ ܕܢܘܗܪܐ
ܐܘܟܝܬ ܘܐܡܪ ܠܗ. ܡܥܡܕܐ ܠܒܝܬ ܘܟܝܢ
ܠܒܝܬ ܘܦܬܚ ܕܝܠ ܗܘ ܦܓܪܐ ܕܠܒܝܬ
ܒܪܢܫܐ. ܦ. ܗܘ ܡܥܡܕܐ ܕܡܥܡܘܕܝܬܐ
ܫܒܚܐ ܠܗܘܢ ܡܫܝܚܐ ܡܪܢ܀



Moryo' Moran -2

ܐܪܡܝܐ.

ܐܡܪܬ ܡܪܝܡ ܠܒܬܘܠܬܐ ܚܒܪܬܐ ܕܚܕܘܬܐ
ܠܝ ܥܒܕ ܪܘܪܒܬܐ ܪܒܐ. ܗܘ ܕܡܫܒܚܘܬܗ ܡܠܝܐ
ܥܠܡܐ ܘܡܢ ܥܠܡܐ ܕܫܡܝܐ ܐܢܐ ܠܗ ܡܫܒܚܢ
ܒܢܝܐ. ܘܡܫܒܚܐ ܐܢܐ ܠܗ ܕܝܠܗ ܩܢܝܢܐ
ܠܐܒܗܬܐ ܘܐܒܪܗܡ ܒܪܬܐ ܒܢܝܢ ܠܐܡܪܗ. ܗܘ
ܘܒܪܝܟ ܠܗ ܩܕܝܫ ܩܕܝܫ ܩܕܝܫ ܡܪܝܐ ܘܒܪܝܟ
ܐܡܪܗ ܀



Moryo' Moran -3

ܐܚܪܬܐ.

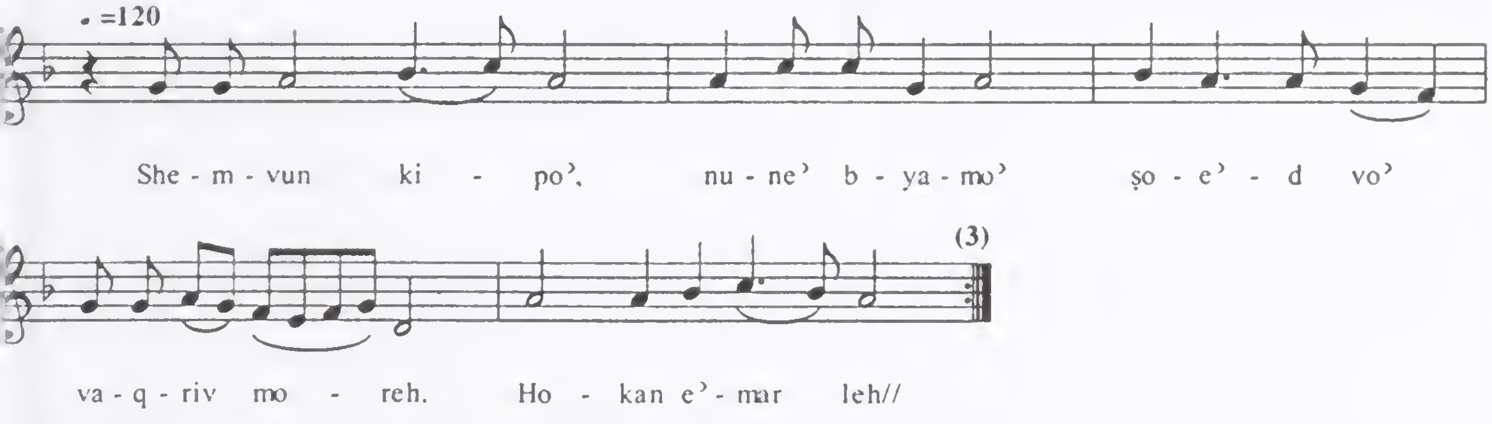
ܫܡܥܘܢ ܟܐܦܐ ܢܘܢܐ ܒܝܡܐ ܨܐܕ ܗܘܐ.

ܫܡܥܘܢ ܕܐܬܠܠ ܠܗ ܩܪܝܒܐ ܕܨܘܕܐ ܕܐܪܙܘ

ܐܢܫܐ ܩܡ ܡܘܕܐ ܠܚܫܐ. ܘܟܕ ܩܘܕܫܐ

ܠܟܝ ܫܡܥܘܢ ܟܢܐ ܐܒܐ ܠܗ ܘܡܫܘܫܟܠܗ

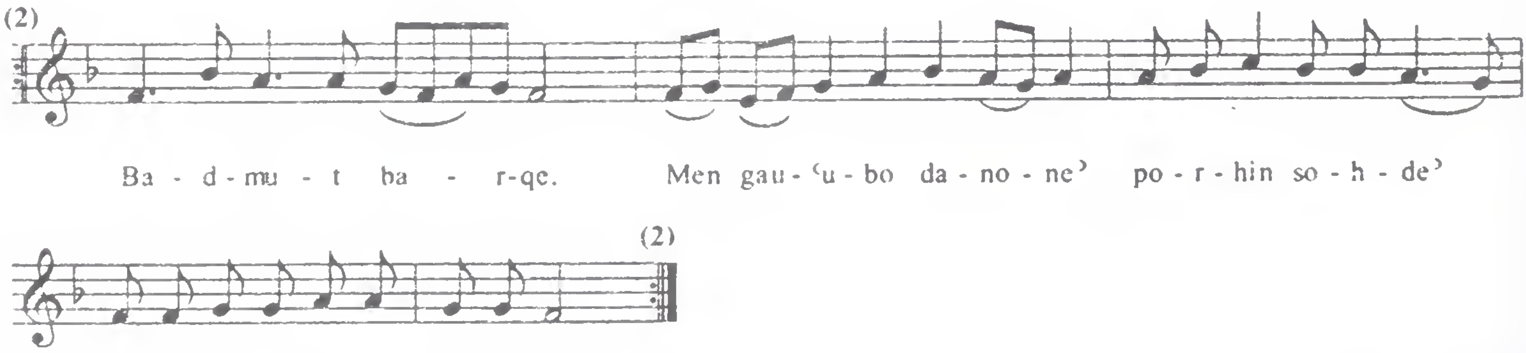
ܕܫܘܠܠܐ ܠܐ ܡܕܡ ܫܩܠܝܢ ܠܗ܀



Moryo' Moran -4

ܪܡܫܐ.

ܒܕܡܘܬ ܒܪ̈ܩܐ ܡܢ ܓܘ ܥܘܒܐ ܕܢܘܢ̈ܐ
ܦܪܚܝܢ ܣܗ̈ܕܐ ܠܘܬܗ ܕܒܪ ܡܪܗܘܢ. ܘܡܫܬܒܚܝܢ
ܠܗ ܕܗܘ ܣܬܝܪܐ ܕܡܢ ܝܘܩܢܗܘܢ ܕܠܗ
ܡܬܒܪܟܝܢ ܒܟܠܐ ܕܒܝܡܗܘܢ. ܘܟܠܗܝܢ
ܫܢܐ ܗܘ ܕܟܝܢܐ ܕܦܓܪܐ ܠܐ ܚܙܐ ܐܝܕܐ
ܕܒܗܢܐ ܡܫܬܘܩ ܠܐ ܡܬܚܙܐ܀



Moryo' Moran -5

ܡܥܢܝܬܐ܀

ܐܘܠܗ ܠܐܝܢܐ ܕܐܣܪ ܢܦܫܗ ܒܗܘܢ ܥܠܡܐ

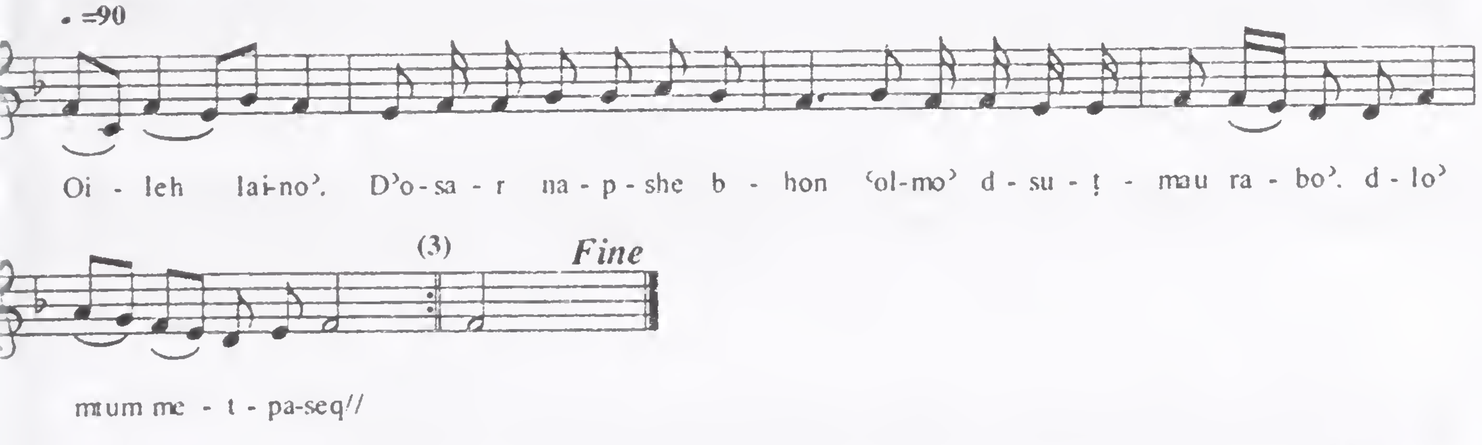
ܕܣܘܛܡܘܗܝ ܪܒܐ ܕܠܐ ܡܡܘܡ ܡܬܦܣܩ.

ܘܕܢܚ ܠܗ ܠܐ ܡܢܝ ܕܒܗܘܐ ܦܪܝܫܐ ܕܐܦܝ̈ܗ

ܗܢܘܢ ܘܡܕܒܪܢܐ ܒܫܡܝ̈ܐ. ܢܘܕܐ ܠܐܝܢܐ

ܕܐܝܟ ܐܒܐ ܦܪܝܫܐ ܡܢܗ ܠܗ ܚܢܢ ܡܬܒܝܐ

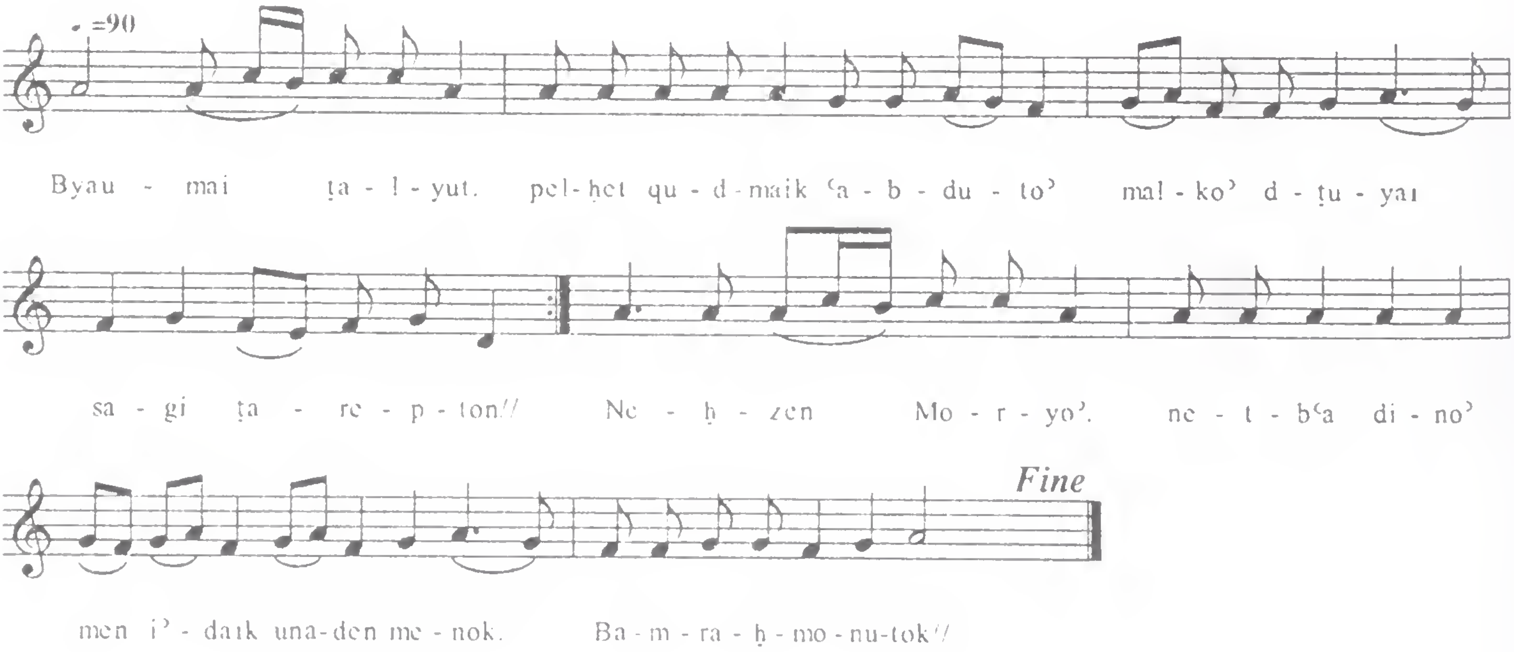
ܕܒܒܠܝܢ܀



Moryo' Moran -6

ܡܫܡܫܐ.

ܒܝܘܡܝ̈ ܛܠܝܘܬܝ ܦܠܚܬ ܩܕܡܝܟ ܥܒܕܘܬܐ
ܡܠܟܐ ܕܛܘܝܐ ܣܓܝ ܛܪܦܬܘܢ. ܘܗܫܐ
ܕܣܒܬܐ ܠܐ ܡܫܟܚܐ ܐܢܐ ܡܢ ܚܝ̈ܠ ܘܐܬܝܬ ܐܢܐ
ܩܕܡ ܬܪܥܐ ܕܡܠܟܘܬܟ. ܘܢܚܙܐ ܡܪܝܐ
ܢܬܒܥ ܕܝܢܝ ܡܢ ܐܝܕܝܟ ܘܢܕܝܢ ܡܢܟ
ܒܡܪܚܡܢܘܬܟ܀



Moryo' Moran - 7

ܡܥܢܝܬܐ.

ܡܥܡܪܐ ܥܕܬܐ ܡܕܒܚ ܩܘܕܫܐ ܡܚܣܝܢܐ

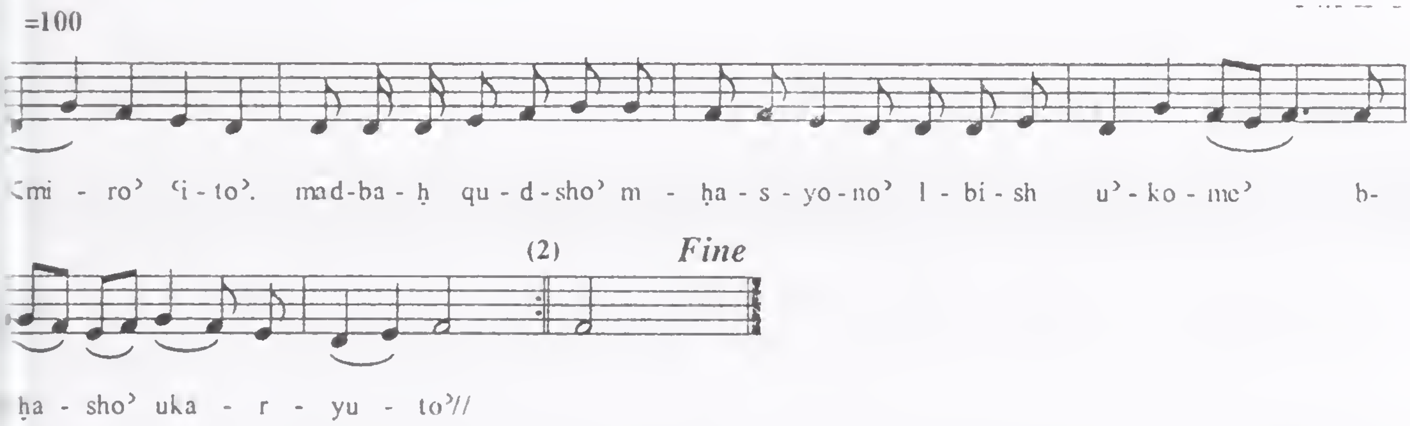
ܠܒܝܫ ܐܘܟܡܐ ܚܫܐ ܘܟܪܝܘܬܐ. ܡܛܠ

ܩܛܠܐ ܐܘܫܛܗ ܚܘ ܗܘܘ ܕܡܫܡܫܝܢ ܟܗܢܐ

ܩܘܡܐ ܡܛܠ ܩܘܪܒܢܘܗܝ ܘܡܩܒܠܢ ܠܗ

ܠܟܝ ܡܪܢ ܥܒܕܐ ܕܐܡܪܘܗܝ ܐܢܘܢ ܐܒܗܬܐ

ܕܡܫܡܫܢܘܗܝ܀



Morvo' Moran - 8

ܐܡܝܢܐ.

ܐܝܠ ܓܒܪܐ ܕܩܡ ܥܠ ܪܘܡܐ

ܕܓܓܘܠܬܐ ܘܩܥܐ ܒܩܠܗ

ܘܫܘܥܐ ܐܨܛܪܝܘ. ܐܚܫܟ ܫܡܫ ܒܢܘܗܪܗ

ܘܣܗܪܐ ܐܬܟܪܟ ܒܗܘ ܟܕ ܚܙܐ ܠܟܘܟܒܐ.

ܗ̄. ܕܢܘܢ ܠܗ ܟܠ ܥܡܡܐ ܘܐܬܐ ܕܝܢ

ܐܡܪ ܡܫܝܚܐ ܕܡܢܝ ܐ܀

llo' 11 - Latumo' D-Haimonuto'

1) *Gushmonoyo* – 8 Rekne; *It has a Rish Qolo used in the Soothara od Monday of Great Lent*

2) *Structure* – The number refers to the number of syllables in each division. These three divisions represent the base structure or division, which is repeated 3 to 4 times to form a full stanza of Lat'hoomo D'haimonutho.

- - - - - - - [7]

- - - - - - - - - - - [11]

- - - - [4]

Repeat the same order 3 or 4 times

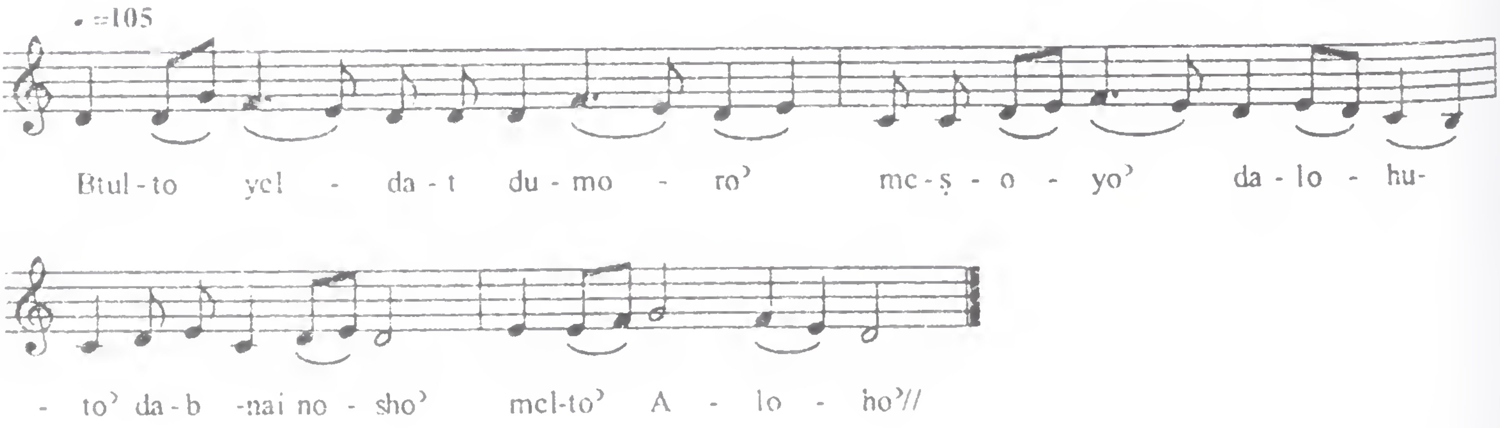
Frequency of Use – Frequently used as it is found in the Holy Qurbana, Sh'hima, Nineveh Fast, Great Fast, Kohnaitho, Penqitho and throughout the West Syriac liturgical tradition

Latumo' D-Haimonuto' -1

ܩܠܐ ܕܠܛܘܡܐ ܕܗܝܡܢܘܬܐ܀

ܥܕܡܐ.

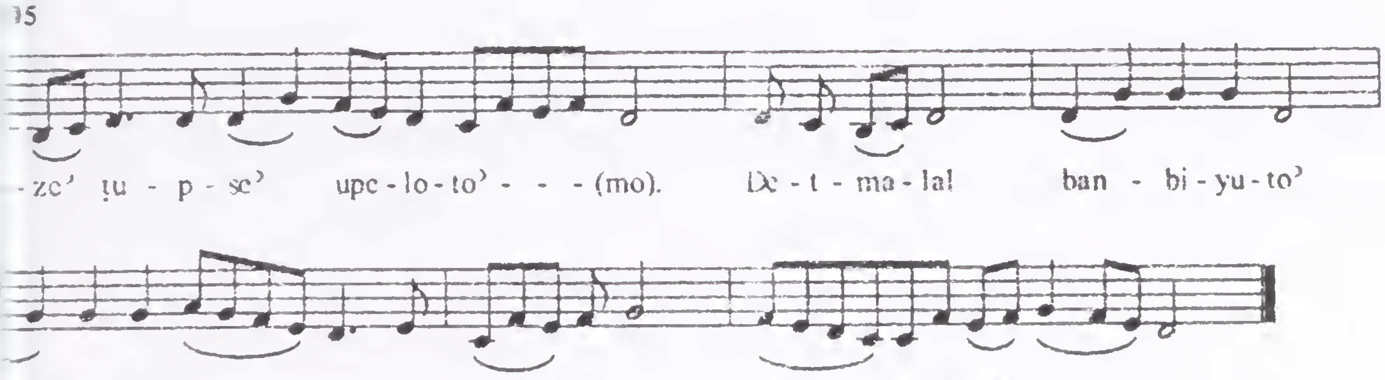
ܒܬܘܠܬܐ ܝܠܕܬ ܕܘܡܪܐ. ܡܫܝܚܐ
ܕܐܠܗܘܬܐ ܘܕܒܢܝܢܫܐ ܡܠܬܐ ܐܠܗܐ. ܕܘܡܪܐ
ܗܘ ܕܠܒܫ ܦܓܪܐ. ܗܘ ܕܠܒܝܫ ܗܘܐ
ܒܐܠܗܘܬܐ ܗܘܐ ܐܝܟܢܐ ܡܫܟܚ ܦܘܪܫܢ.
ܕܘܡܪܐ ܗܘ ܕܗܘܐ ܒܥܘܒܐ. ܡܢܐ ܐܚܝܕܐ
ܒܪܚܡܬܗ ܘܠܐ ܡܢܐ ܢܦܚܐ ܕܐܦܘ ܟܝ ܢܦܩ.
ܕܘܡܪܐ ܗܘ ܕܗܘܐ ܒܐܪܥܐ. ܡܢܐ ܐܠܗܝܢ
ܒܪܚܡܬܗ ܘܣܡ ܗܘ ܐܝܟ ܡܘܬܐ ܢܦܫ
ܒܟܠ. ܕܘܡܪܐ ܗܘ ܕܗܘܐ ܒܫܡܝܐ. ܡܠܟܐ
ܐܠܗܐ ܐܠܗܝܢ. ܗ. ܘܫܠܡ ܠܫܡܝܐ܀



Latumo' D-Haimonuto' -2

ܐܘܝܠ.

ܙܪ̈ܥܐ ܛܘܦ̈ܣܐ ܘܦܠܐ̈ܬܐ. ܕܐܬܡܠܠ
ܒܢܒܝܘܬܐ ܥܠ ܫܘܠܡܐ ܒܡܪܝܡ ܒܪܬ ܕܘܝܕ.
ܒܐܘܪܚܐ ܕܫܒܝܠܐ ܕܠܐ ܥܒܝܪܐ. ܛܥܝܢܬܐ
ܒܟܪܣ ܢܘܗܪ̈ܐ ܢܘܪܐ ܘܪܘܚܐ. ܒܟܝܢܐ
ܡܫܝܚܐ. ܢܘܪܐ ܕܫܒܝܐ ܗܘܐ ܐܡܪܐ. ܕܒܪܟܘܗ
ܥܠܠ ܟܪܝܗܘ ܕܢܒܝܐ ܘܦܪܩܗ ܡܢ ܕܚܠܬܐ
ܕܛܘܥܝܝ. ܒܝܘܡ ܕܐܬܐ ܡܢ ܪܘܚ ܐܒܘܗܝ.
ܘܐܬܠܒܫ ܡܢ ܒܪܬ ܕܘܝܕ. ܗ. ܘܦܪܩ ܒܢ̈ܝܢܫܐ܀



Latumo' D-Haimonuto' -3

ܐܒܗܬܐ.

ܠܬܚܘܡܐ ܕܗܝܡܢܘܬܐ. ܕܐܬܠܘ ܡܢܐ

ܘܐܬܢܛܪܘ ܐܒܗܬܐ ܕܠܗܘܢ ܫܠܡܝܢ. ܐܝܟ

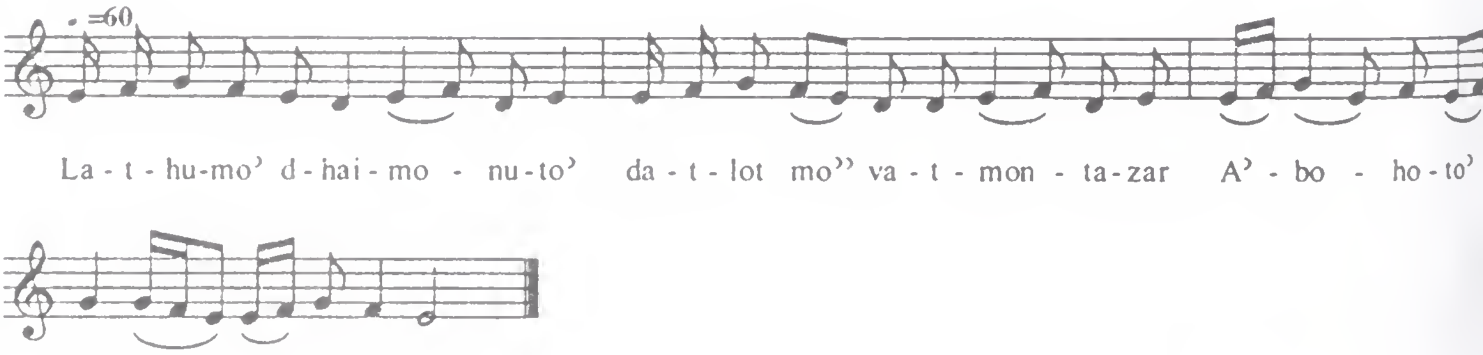
ܕܠܝܬ ܠܗ ܣܘܦܐ. ܘܒܢܘܢܐ ܕܪܘܚܐ ܘܟܘܡܟܡܐ

ܘܡܬܠܝܐܝܢ ܘܠܐ ܡܬܠܝܐܝܢ. ܘܒܢܐ ܡܫܝܚܐ

ܕܡܢܗ. ܕܐܬܠܝܕ ܘܒܪܐ ܦܓܪܐ ܘܗܘܐ ܐܢܫܐ

ܡܛܠ ܦܘܪܩܢܢ. ܘܐܘܣܦܘܗܝ ܦܪܩܠܝܛܐ.

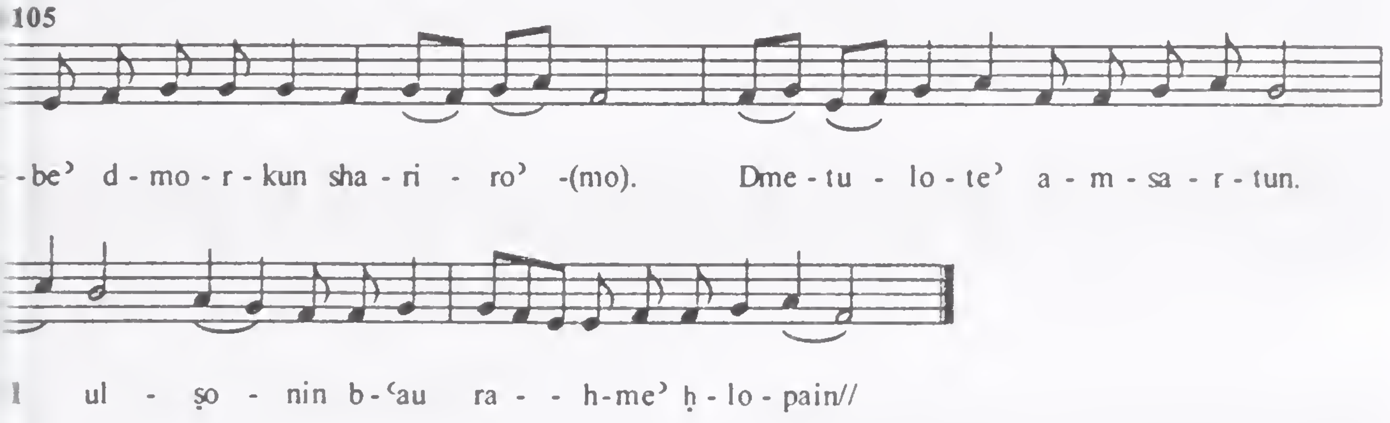
ܠܒܢܘܗܝ ܕܐܝܬܘܬܐ. ܗ. ܕܠܗܘܢ ܡܫܠܡܝܢ܀



Latumo' D-Haimonuto' -4

ܪܡܫܐ.

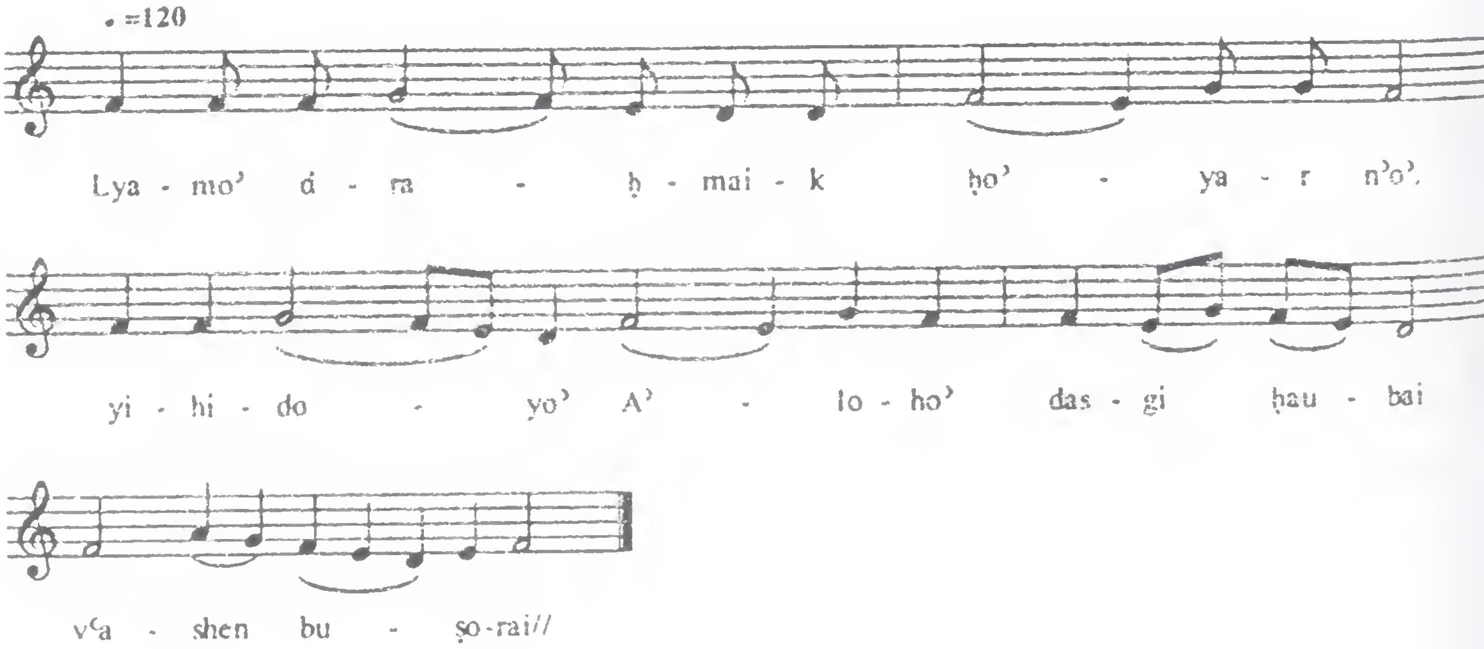
ܒܫܘܒܚܗ ܕܡܪܘܡܗ ܡܪܝܐ. ܕܡܫܝܚܘܬܗ
ܐܫܬܡܠܝܘܗܝ ܟܠ ܐܘܟܪ̈ܙܝܢ ܒܗ ܢܒܝ̈ܐ
ܚܙܝܢ. ܕܐܚ̈ܐ ܕܡܫܝܚܐ ܢܦܩ ܠܝ. ܘܫܠܝ̈ܚܐ
ܡܟܪ̈ܙܢܐ ܡܢ ܒܗ ܟܠܗ ܕܡܠܐ ܠܒܪܝ̈ܬܐ.
ܫܘܒܚܐ ܕܒܪܘܟܝܢ. ܘܬܩܠܬܐ ܠܐܒܐ ܕܫܕܪܗ. ܗ.
ܘܠܢ ܡܘܒܠܐ ܢܘܗܪܐ܀



Latumo' D-Haimonuto'-5

ܩܘܡܐ.

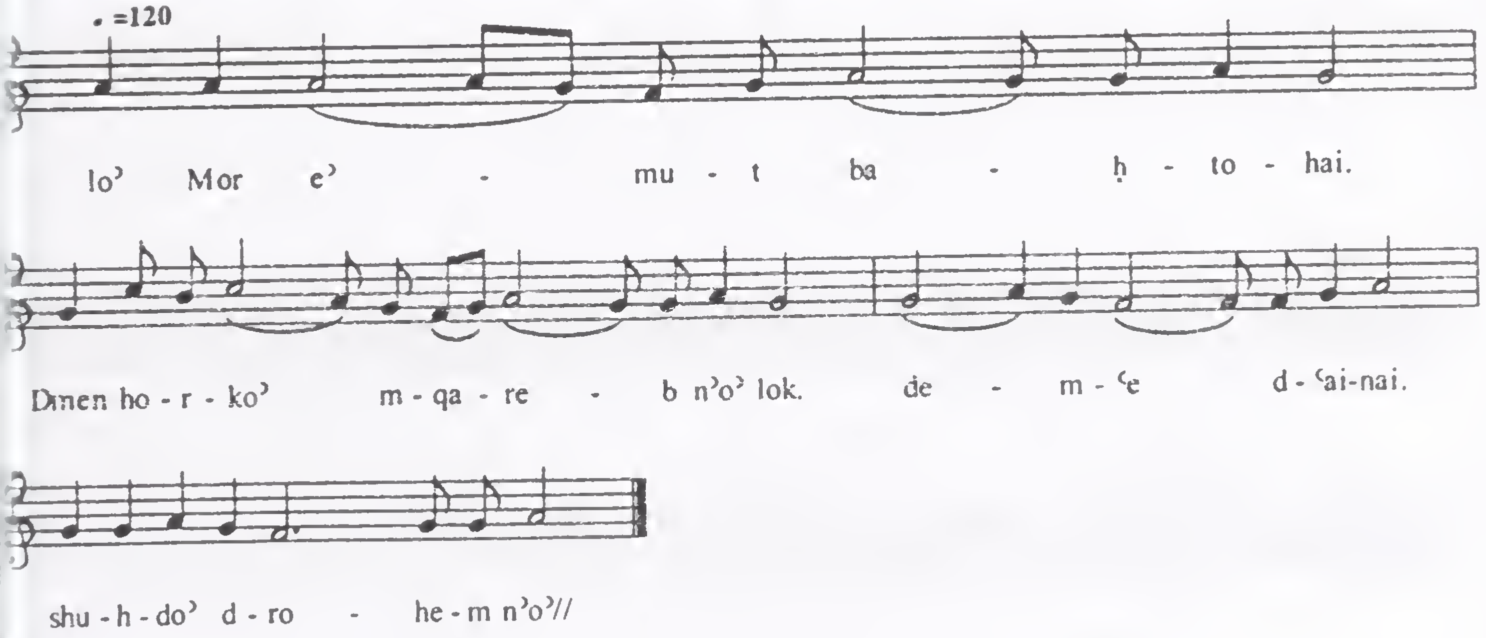
ܠܝܡܐ ܕܪܚܡܝܟ ܗܐ ܝܪܢܐ. ܝܚܝܕܝܐ ܐܠܗܐ
ܕܣܓܝ ܚܘܒܝ ܘܥܫܢ ܒܘܨܪܝ. ܘܗܐ ܠܟܠܢ
ܒܐܘܦܝ ܕܟܝܢܐ. ܘܡܬܚܠܚܠܢ ܒܡܪ̈ܥܐ ܕܠܝܬ̈
ܘܟܝܢܐ ܐܝܬ ܡܢܢ ܒܚܘܒܗ ܕܡܠܘܟܝ. ܘܠܐ
ܢܗܟܘܢ ܟܢ ܚܛܗܝܢ. ܐܠܐ ܢܫܪܐ ܡܠܐܟܐ ܠܢܒ
ܫܘܝܐ ܕܠܐܒ ܥܡ ܟܘܠܗܘܢ. ܘܢܬܦܢܘܢ ܕܢܝܚܘ
ܡܢܝܐ. ܘܦܠܚ ܐܢܘܢ ܠܡܫܝܚܐ. ܗ. ܠܟܠܟܢܐ
ܘܥܠܡܥܠܡܐ܀



Latumo' D-Haimonuto' -6

ܡܥܢܝܬܐ܀

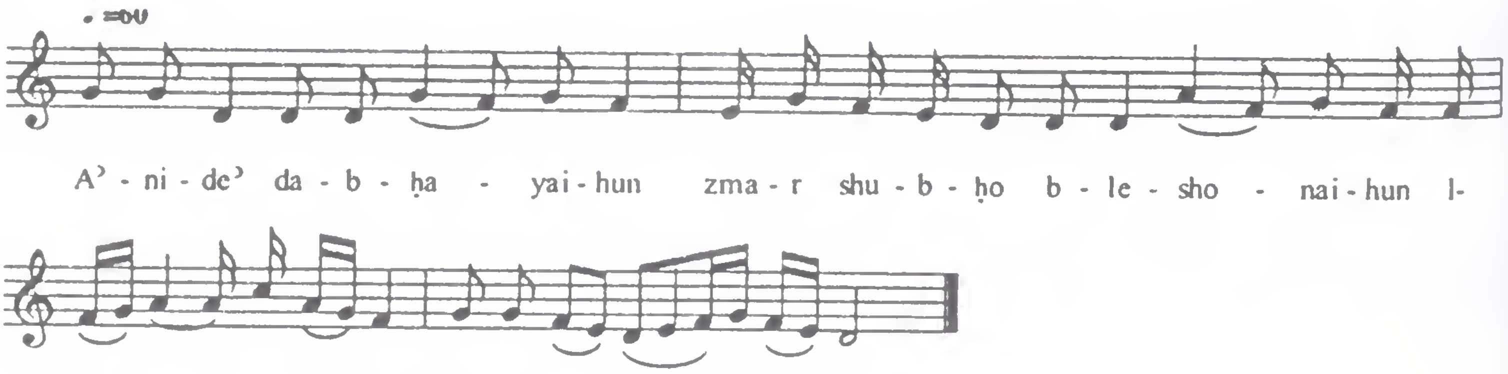
ܠܐ ܡܪܝ ܐܡܘܬ ܒܚܛܗܝ. ܕܗܐ ܗܪܟܐ
ܡܩܪܒ ܐܢܐ ܠܟ ܕܡܥܐ ܕܥܝܢܝ ܫܘܚܕܐ
ܕܪܚܡ ܐܢܐ. ܠܐ ܬܗܘܐ ܡܩܪܒ ܐܢܐ ܠܟ.
ܘܠܐ ܐܡܬܐ ܐܝܠܐ ܚܒܪܐ ܘܠܐ ܡܘܩܕܢܐ ܐܝܠܐ
ܚܠܦ ܡܘܬܐ. ܐܠܐ ܢܘܩܦ ܕܥܡ ܚܛܝܐ. ܐܝܟ
ܣܘܣܝܐ ܕܥܡ ܡܫܟܢܗ ܡܟܠܐ ܐܢܬ ܘܐܬܦܢܝܬ
ܠܟ. ܚܘܣܢ ܕܐܝܠ ܠܟܘܢ. ܒܪܟܬܗ ܕܗܘ
ܕܟܠܐ. ܗ. ܡܫܠ ܠܟ ܡܘܟܢ܀



Latumo' D-Haimonuto' -7

ܡܟܝܟܐ܀

ܥܢܝ̈ܕܐ ܕܚܒܝ̈ܒܘܗܝ، ܐܡܪܘ ܫܘܒܚܝ
ܠܡܫܝ̈ܚܗܘܢ، ܟܠܠ ܫܡܝܐ ܢܗܘܐ ܕܘܟܪܢܗܘܢ،
ܥܕܬܐ ܕܒܘܟܪ̈ܐ ܕܒܫܡܝܐ. ܘܥܡܗ ܪ̈ܘܚܐ
ܕܙܕܝ̈ܩܐ ܕܦܐܫܘ ܡܘܕܝܢ ܘܡܫܒܚܝܢ ܕܡܠܟܘ. ܠܐ
ܐܬܘܠ ܕܝܢܐ ܟܡܘܬܗܘܢ، ܕܐܝܬ ܗܘ ܠܥܘܕܪܝ
ܐܝܟܐ ܘܡܫܒܚܝܢ ܕܟܠܗܘܢ ܥܢܝ̈ܕܐ. ܦܓܪܝ
ܘܕܝܢ ܢܗܘܐ ܠܗܘܢ، ܚܘܣܝܐ ܘܪܚܡܐ
ܘܡܟܪܙܢܐ ܘܥܡ ܢܒܝ̈ܘܗܝ ܟܗܢ̈ܘܗܝ ܫܒ̈ܘܩܐ܀

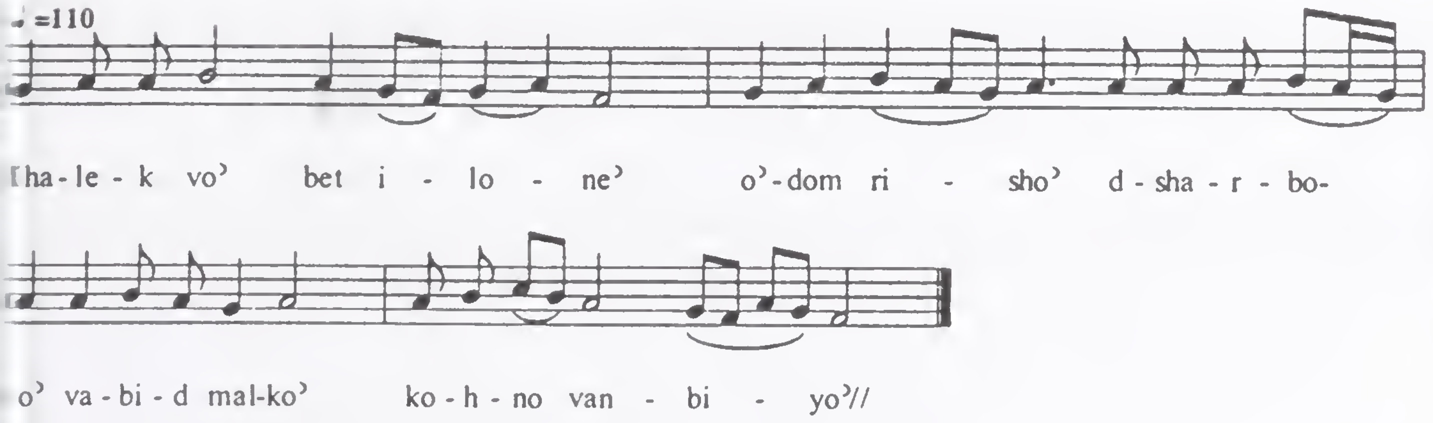


A' - ni - de' da - b - ḥa - yai - hun zma - r shu - b - ḥo b - le - sho - nai - hun l-
- el ba - sh - ma - yo' ne - h - ve' du - k - ro - no'//

Latumo' D-Haimonuto' -8

ܐܡܝܢܐ ܀

ܡܗܠܟ ܗ̱ܘܐ ܒܝܬ ܐܝܠܢ̈ܐ. ܐܕܡ ܪܫܐ
ܕܫܪ̈ܒܬܐ ܘܥܒܝܕ ܡܠܟܐ ܘܟܗܢܐ ܘܢܒܝܐ.
ܘܚܣܡ ܒܗ ܚܘܝܐ ܢܟܝܠܐ. ܘܐܦܩܗ ܡܢ ܫܘܒܚܗ
ܘܡܠܟܗ ܒܥܘܠܐ ܘܩܪܒܗ ܠܐܝܠܢܐ. ܩܛܦܗ
ܦܐܪܐ ܩܛܘܠܐ. ܘܩܪܒܗ ܠܐܕܡ ܡܩܢܐ ܘܐܟܠ
ܘܡܠܟ ܡܘܬܐ ܕܟܬܝܒ ܗ̱ܘܐ. ܡܛܠܗ
ܕܫܕܘܗܝ ܕܢܚܒܒܘܢܐ. ܘܢܚܬ ܦܢܝܗ ܡܢ ܥܕܢܗ.
ܗ̄. ܘܦܢܝܗ ܠܥܕܢܐ ܀



Qolo'- 12 - Moreh D-Ramsho'

1) *Gushmonoyo'* – 8 Rekne; *No Rish Qolo'*

2) *Structure* – The number refers to the number of syllables in each division. These three divisions represent the base structure or division, which is repeated 3 to 4 times to form a full verse of Lathumo' D-haimonutho'.

- - - - - - - - - - [9]

- - - - - - - - - - [9]

- - - - - - - - - - [9]

- - - - - - - - - - [9]

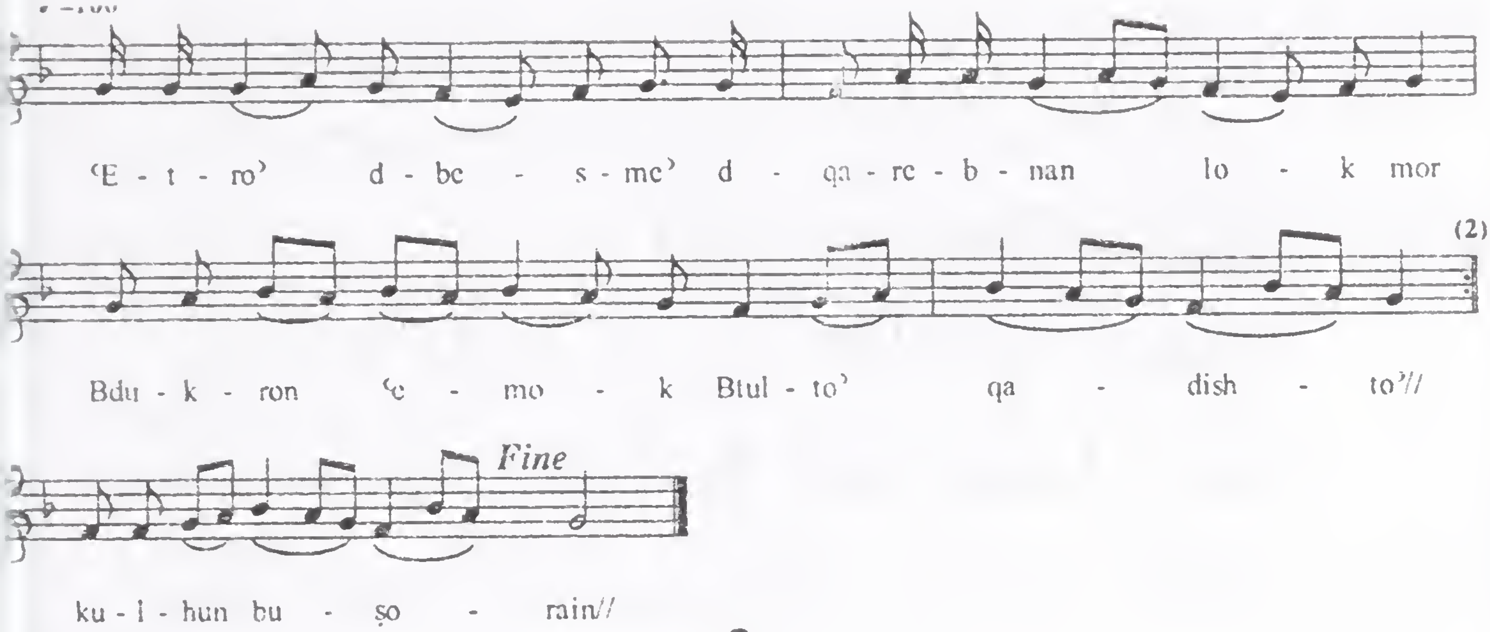
3) *Frequency of Use* – Not frequently used as it is found sparingly in the Sh'hima and Kyomtha prayers as well as in the Penqito.

Moreh D- Ramsho' -1

ܩܠܐ ܕܡܪܗ ܕܪܡܫܐ܀

ܥܛܪܐ܂

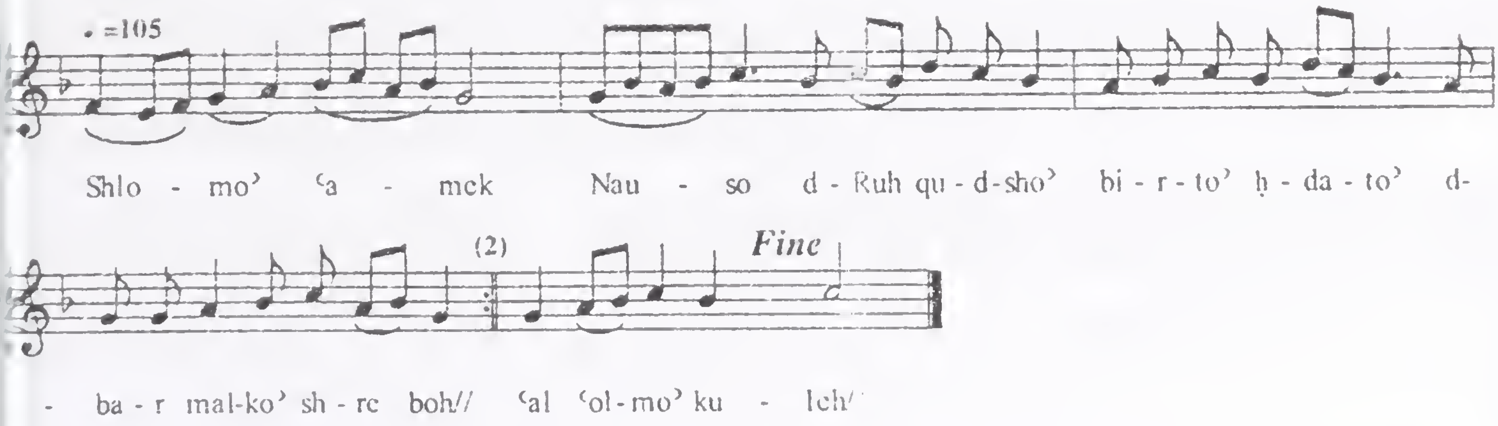
ܥܛܪܐ ܕܒܣܡ̈ܐ ܕܩܪܒܢܢ ܠܟ ܡܪܢ܂
ܒܕܘܟܪܢ ܐܡܟ ܒܬܘܠܬܐ ܩܕܝܫܬܐ܂ ܢܗܘܐ ܠܢ
ܠܚܘܣܝܐ ܕܚܘܒܝܢ ܘܠܫܘܒܩܢܐ ܕܟܠܗܘܢ
ܣܘܪ̈ܚܢܝܢ܀



2

ܐܚܪܢܐ܂

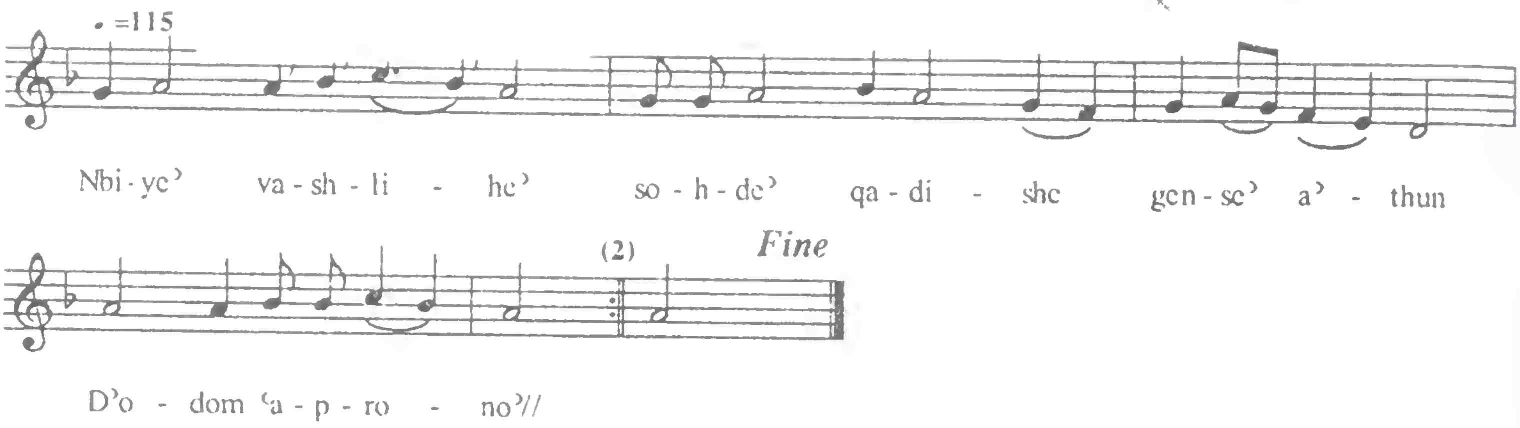
ܫܠܡܐ ܥܡܟ ܢܘܣܐ ܕܪܘܚܩܘܕܫܐ܂ ܒܪܬܐ
ܚܕܬܐ ܕܒܪ ܡܠܟܐ ܫܪܐ ܒܗ܂ ܥܠ ܥܠܡܐ
ܟܠܗ܀



Moreh D- Ramsho' -3

[illegible]

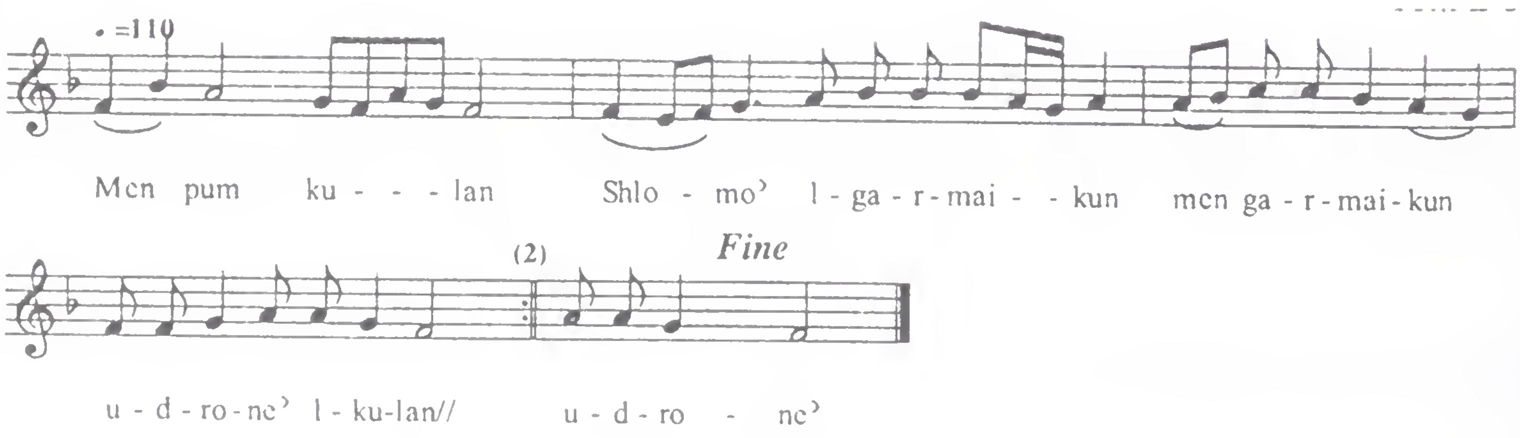
ܢܒܝ̈ܐ ܘܫܠܝܚ̈ܐ ܘܣܗܕ̈ܐ ܩܕܝܫ̈ܐ.
ܓܢܣܗ ܐܢܘܢ ܕܐܕܡ ܥܦܪܢܐ [illegible]
[illegible]
[illegible]



4

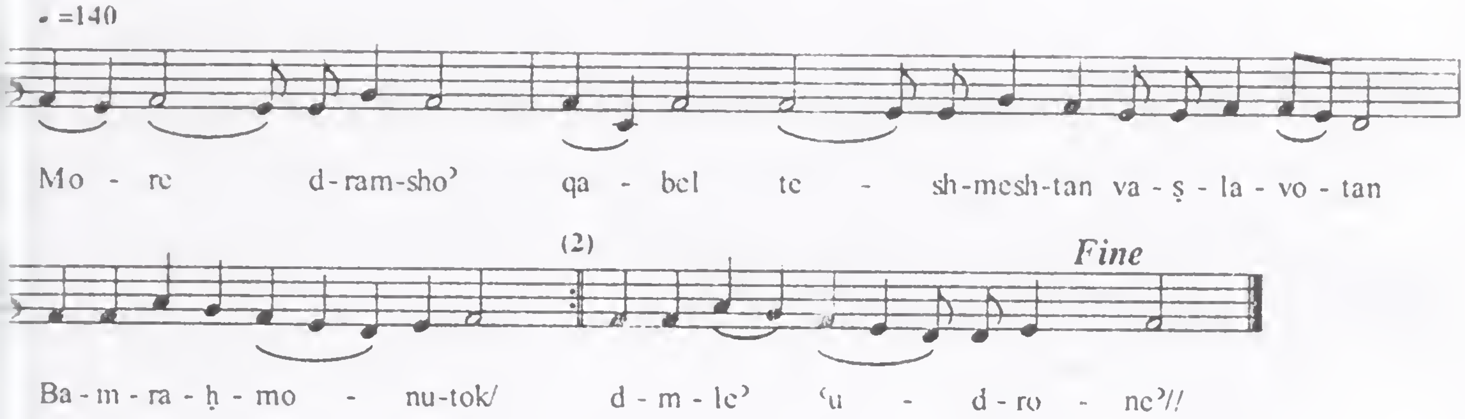
[illegible]

ܡܢ ܦܘܡ ܟܠܢ ܫܠܡܐ ܠܓܪ̈ܡܝܟܘܢ. ܡܢ
ܓܪ̈ܡܝܟܘܢ ܥܘܕܪܢܐ ܠܟܠܢ. [illegible]
[illegible]
[illegible]



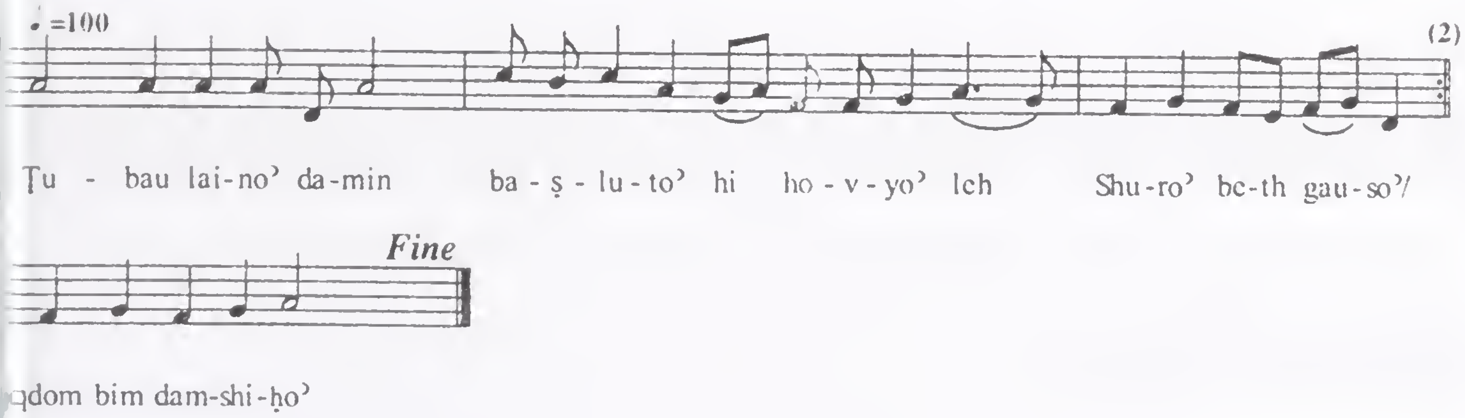
Moreh D- Ramsho'- 5

ܡܪܝ ܕܪܡܫܐ ܩܒܠ ܬܫܡܫܬܢ. ܘܨܠܘܬܢ
ܒܡܪܚܡܢܘܬܟ. ܘܗܒ ܠܢ ܚܘܣܝܐ ܠܚܛܗ̈ܝܢ
ܘܚܘܒܝܢ. ܡܢ ܓܘ ܕܡܠܐ ܥܘܕܪ̈ܢܐ܀



6

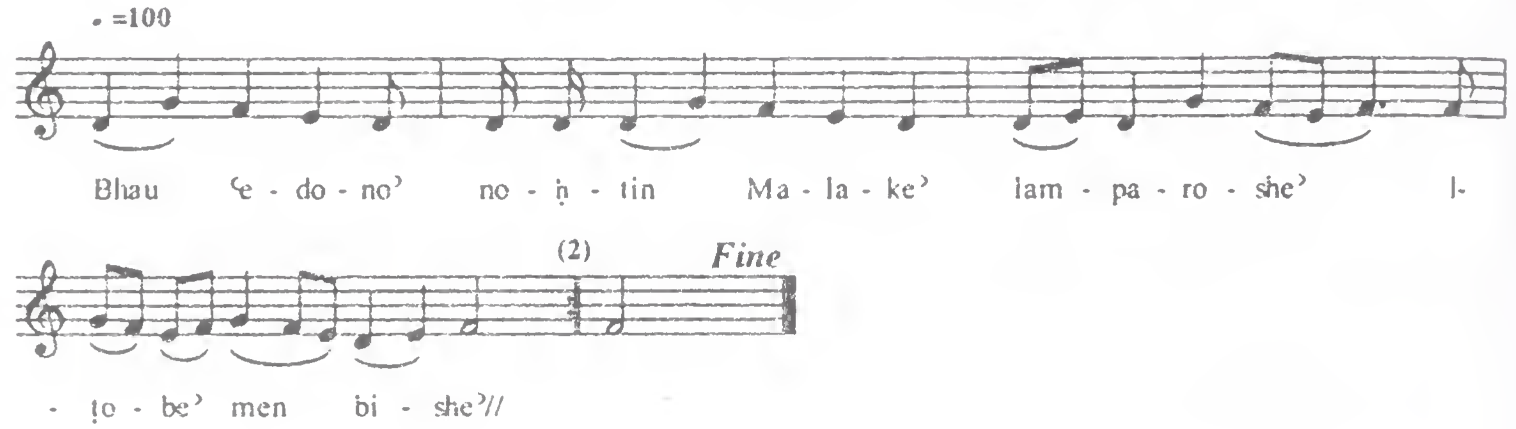
ܛܘܒܘܗܝ ܠܐܝܢܐ ܕܐܡܝܢ ܒܨܠܘܬܐ. ܕܗܝ
ܗܘܝܐ ܠܗ ܫܘܪܐ ܘܒܝܬ ܓܘܣܐ. ܘܒܝܘܡ
ܕܝܢܐ ܕܚܝܠܐ ܡܬܦܨܐ ܒܗ. ܡܢ ܚܫܘܟܐ ܒܪܝܐ
ܩܕܡ ܒܝܡ ܕܡܫܝܚܐ܀



Moreh D- Ramsho'- 7

ܡܥܢܝܬܐ.

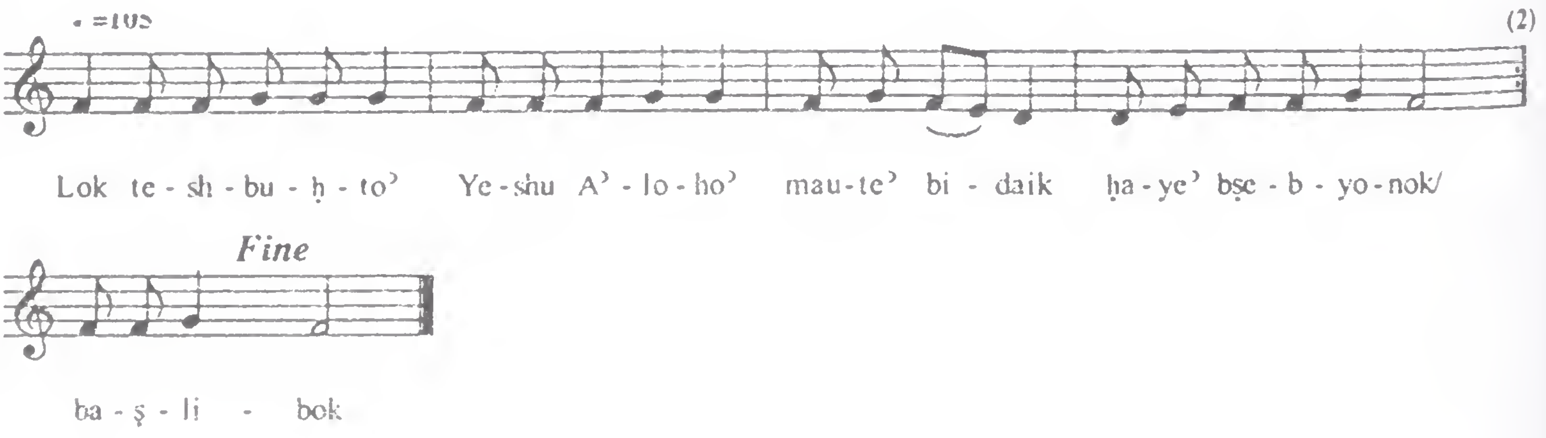
ܒܗܘ ܥܕܢܐ ܕܢܚܬܝܢ ܡܠܐܟܐ. ܠܡܦܪܫܘ
ܠܛܒ̈ܐ ܡܢ ܒܝ̈ܫܐ. ܠܐ ܡܢܝܢ ܢܗܘܘܢ ܐܢ̈ܫܐ
ܒܗܘܢ. ܐܠܐ ܡ̈ܢܬܐ ܠܐܘܪܚܐ ܢܗܘܘܢ܀



8

ܐܚܪܬܐ܀

ܠܟ ܫܘܒܚܐ ܝܫܘܥ ܐܠܗܐ. ܕܡܘܬܐ
ܒܐܝܕܝܟ ܘܚܝ̈ܐ ܒܨܒܝܢܟ. ܢܚܝ ܘܐܢܐ ܠܚܝ̈ܒܐ
ܕܣܡܟܘܢܐ. ܐܚܝܬ ܒܕܡܟ ܦܪܘܩܢ ܒܨܠܝܒܟ܀



o' - 13 - Shlomo' 'Amhun Da'rdikleh

- *Gushmonoyo'* – 8 Rekne; *No Rish Qolo' in use*
- *Structure* – The number refers to the number of syllables in each division. These three divisions represent the base structure or division, which is repeated to form a full verse of Shlomo Amhood Dardikleh.

- - - - - - - [6]
- - - - - - - [6]
- - - - - - - [6]

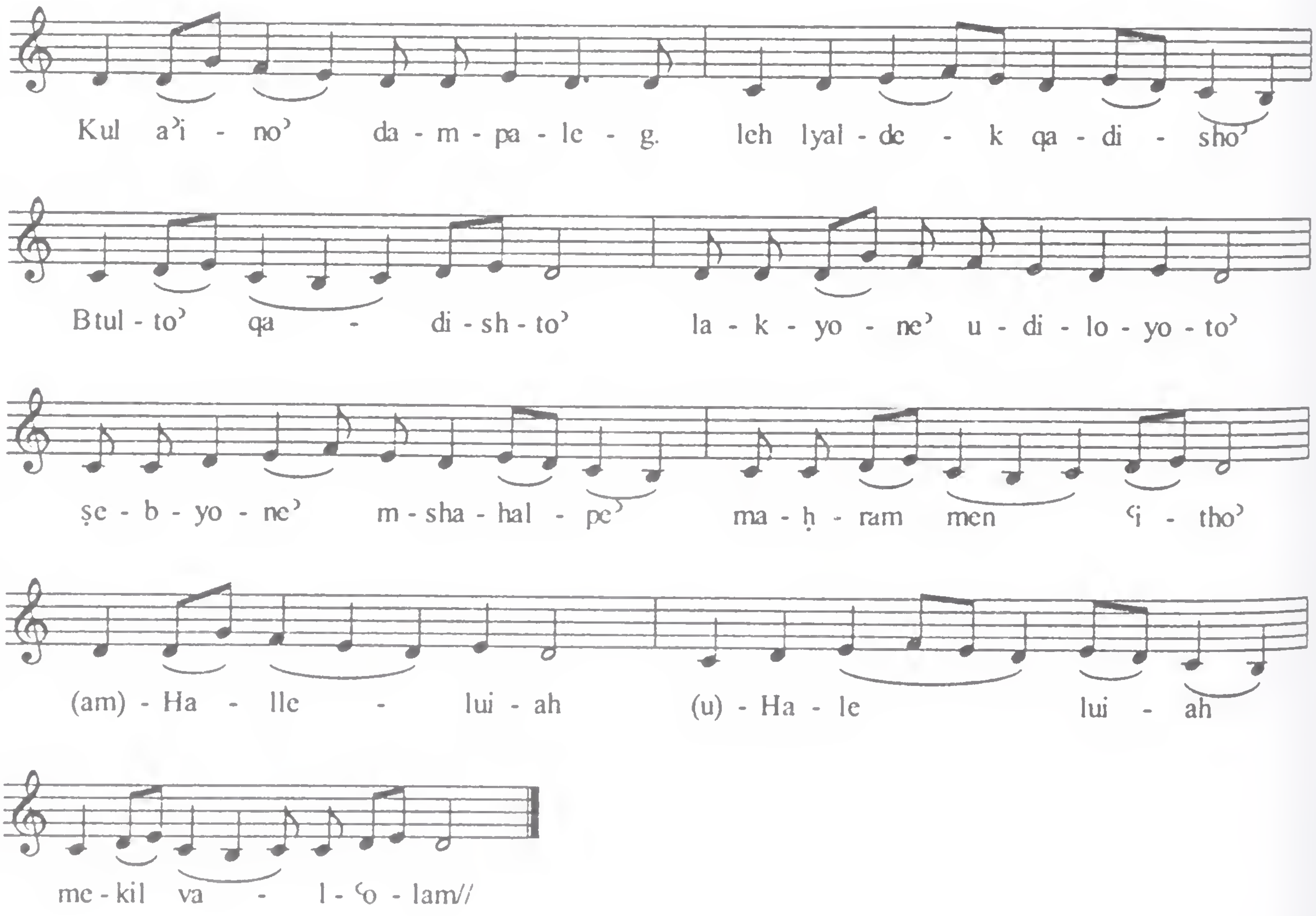
- *Frequency of Use* – This hymn is rarely found in the West Syriac tradition and it is found sparingly in the Shima and Kymtha prayers as well as in the Penqito'.
- *Special Note:* It follows the metrical structure of the qolo', "Ba'rubto' Brishit".

Shlomo' 'Amhun Da'rdikle -1

ܫܠܐ ܕܫܠܡܐ ܥܡܗܘܢ ܕܐܪܕܝܟܠܐ ܀

ܩܕܡܝܐ.

ܟܠ ܐܝܢܐ ܕܡܦܠܓ ܠܗ ܠܝܠܕܟ
ܩܕܝܫܐ ܒܬܘܠܬܐ ܩܕܝܫܬܐ. ܠܟܝܢܐ ܘܕܝܠܘܝܬܐ
ܨܒܝܢܐ ܡܫܚܠܦܐ. ܡܚܪܡ ܡܢ ܥܕܬܐ. ܗܘܐ.
ܡܟܠ ܘܠܥܠܡ܀



Shlomo' 'Amhun Da'rdikle -2

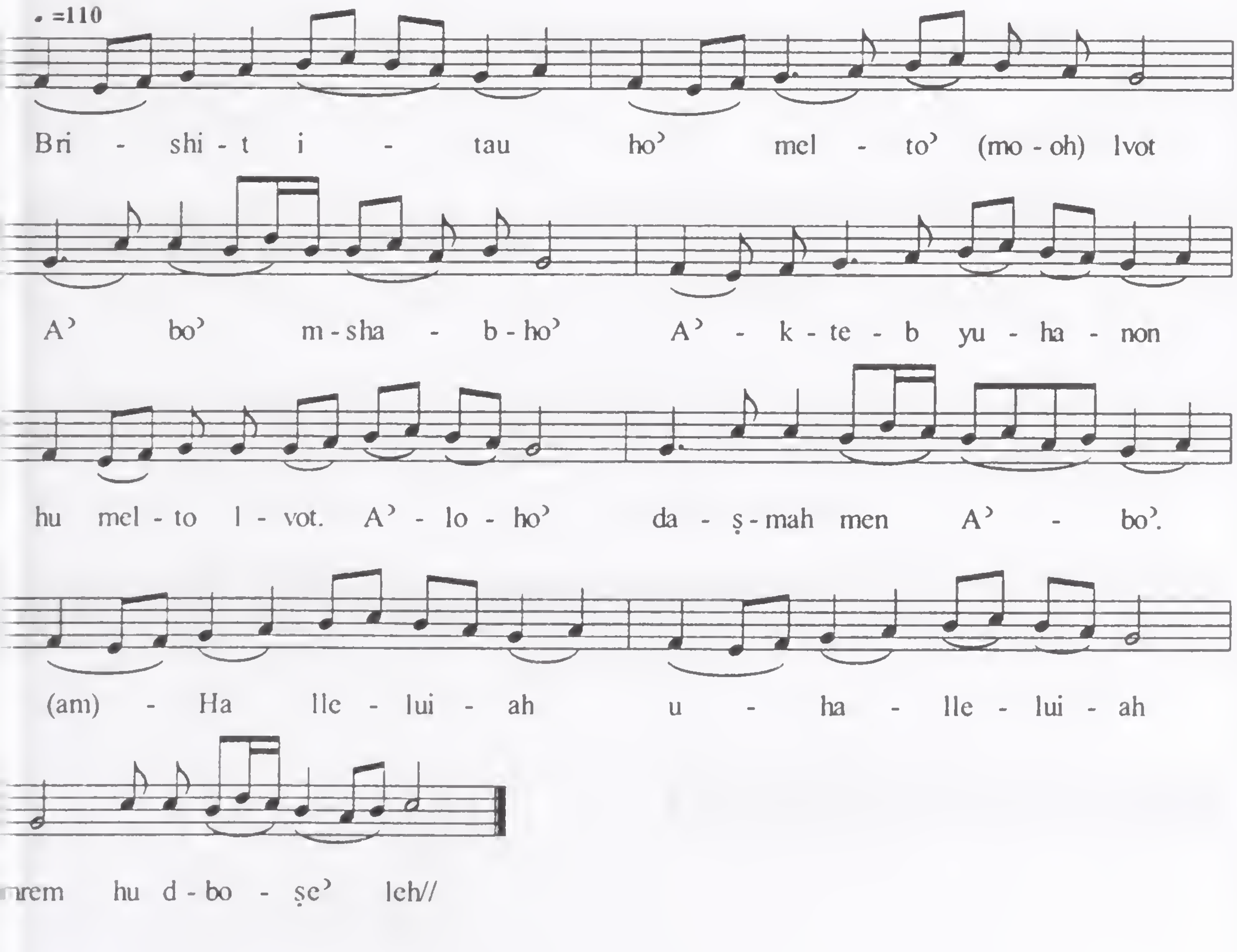
ܐܘܢܝܬܐ.

ܒܪܫܝܬ ܐܝܬܘܗܝ ܗܘܐ ܡܠܬܐ ܠܘܬ ܐܒܐ

ܡܫܒܚܐ. ܐܟܬܒ ܝܘܚܢܢ ܗܘ ܡܠܬܐ ܠܘܬ

ܐܠܗܐ ܕܨܡܚ ܡܢ ܐܒܐ. ܘܕܢܚ ܡܢ ܡܪܝܡ

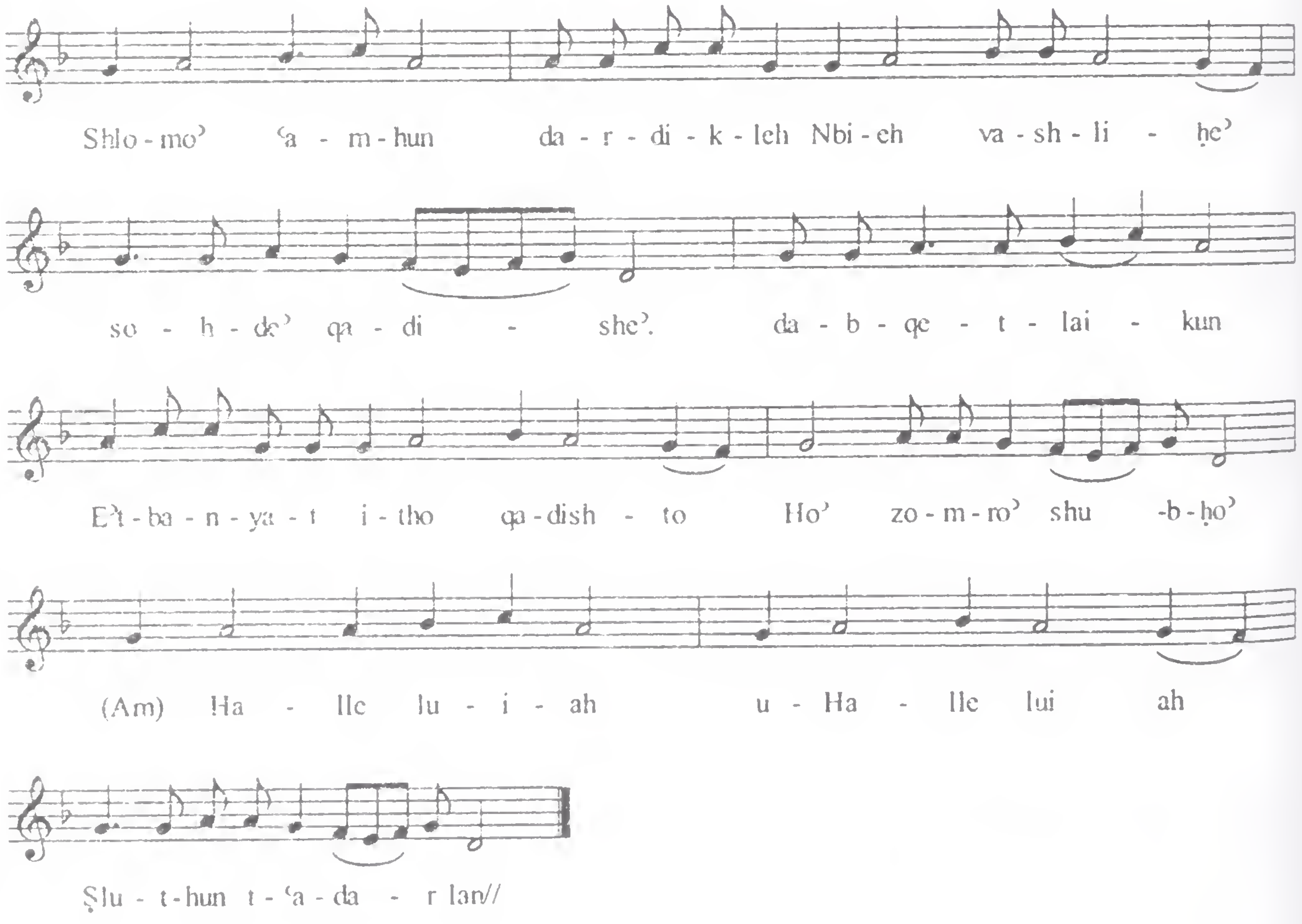
ܗܘܗ. ܢܪܝܡ ܗܘ ܕܒܨܐ ܠܗ ܀



Shlomo' 'Amhun Da'rdikle- -3

ܐܚܪܢܐ.

ܫܠܡܐ ܥܡܗܘܢ ܕܐܪܕܝܟܠܐ ܢܒܝܐ ܘܫܠܝܚܐ.
ܣܗܕܐ ܩܕܝܫܐ ܕܒܩܛܠܝܟܘܢ ܐܬܒܢܝܬ ܥܕܬܐ
ܩܕܝܫܬܐ. ܗܐ ܙܡܪܐ ܫܘܒܚܐ. ܗܘܗ.
ܨܠܘܬܗܘܢ ܬܥܕܪ ܠܢ܀



Shlomo' 'Amhun Da'rdikle -4

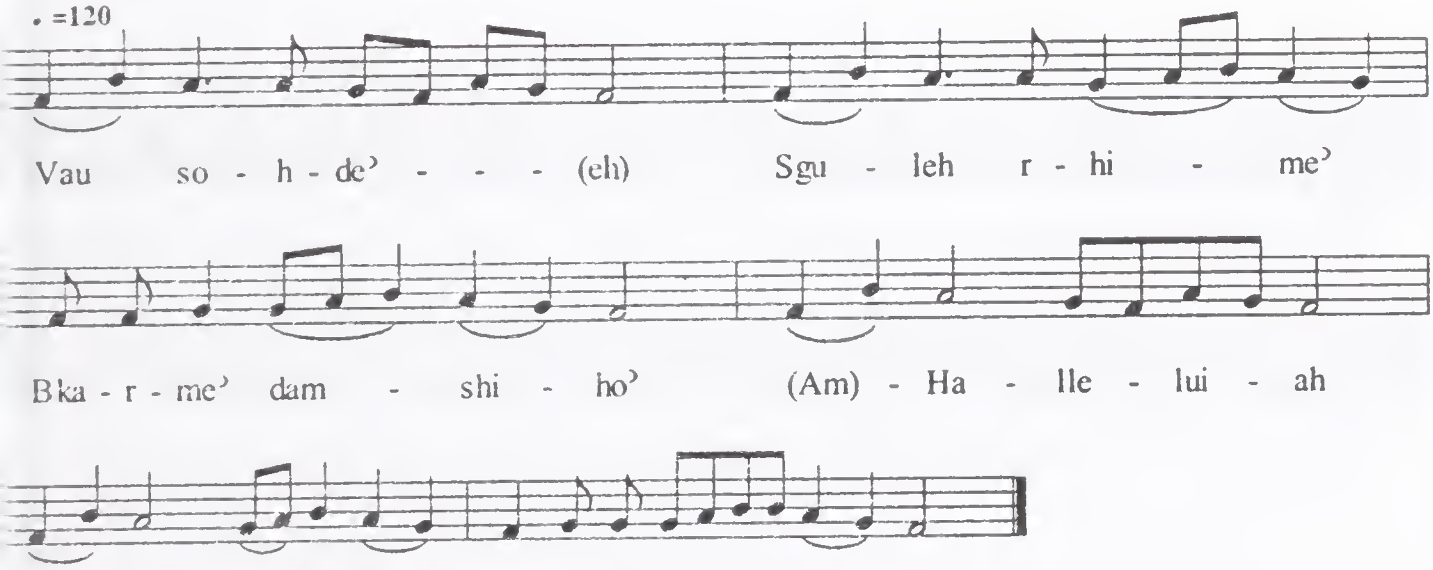
ܙܥܝܪܐ.

ܘܗܘ ܣܗܕܐ ܣܓܝܠܐ ܕܪܚܝܡܐ ܒܟܪܡܗ

ܕܡܫܝܚܐ. ܘܫܒܚܐ ܡܩܦ ܐܢܘܢ ܘܡܙܡܪ ܐܢܘ

ܕܢܬܠ ܠܒܢܝ̈ ܡܢܘܬܐ ܘܡܢܝܢܐ ܣܓܝܐܐ ܐܢܘܢ

ܗܘܘ. ܠܐܘܨܪ ܚܕܘܬܐ ܀



Shlomo' 'Amhun Da'rdikle -5

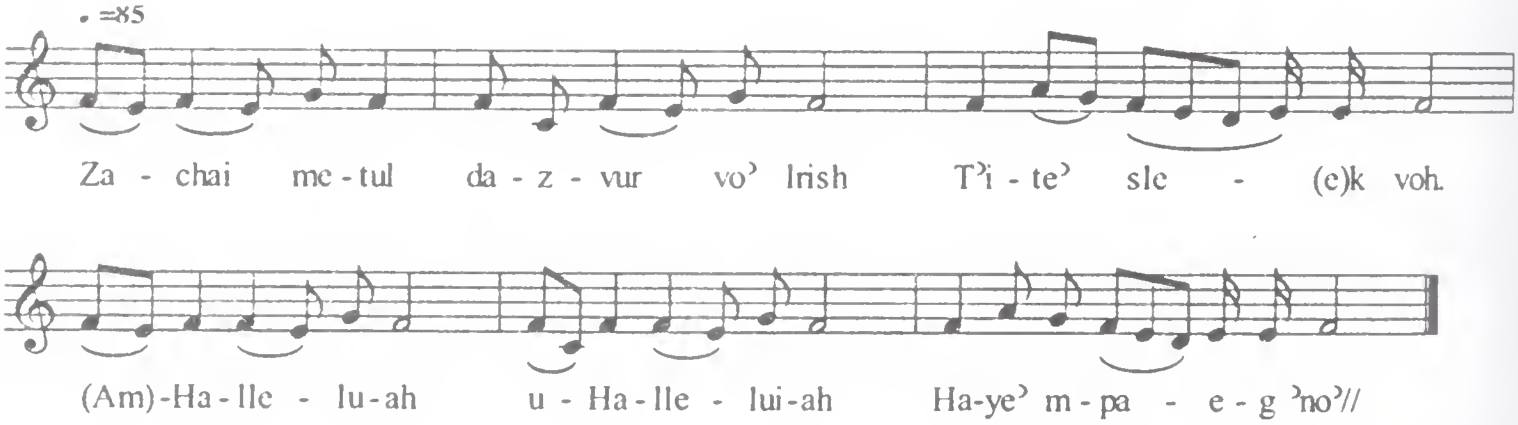
ܥܢܝܢܐ܀

ܙܟܝ ܡܛܠ ܕܙܥܘܪ ܗܘܐ ܒܩܘܡܬܗ ܐܠܐ

ܣܠܩ ܗܘܐ. ܕܢܚܙܝܘܗܝ ܠܡܫܝܚܐ ܘܡܪܢ ܕܚܙܐ

ܪ̈ܚܡܘܗܝ. ܩܪܐ ܠܗ ܙܟܝ ܒܒܝܬܟ ܐܫܪܐ ܐܢܐ.

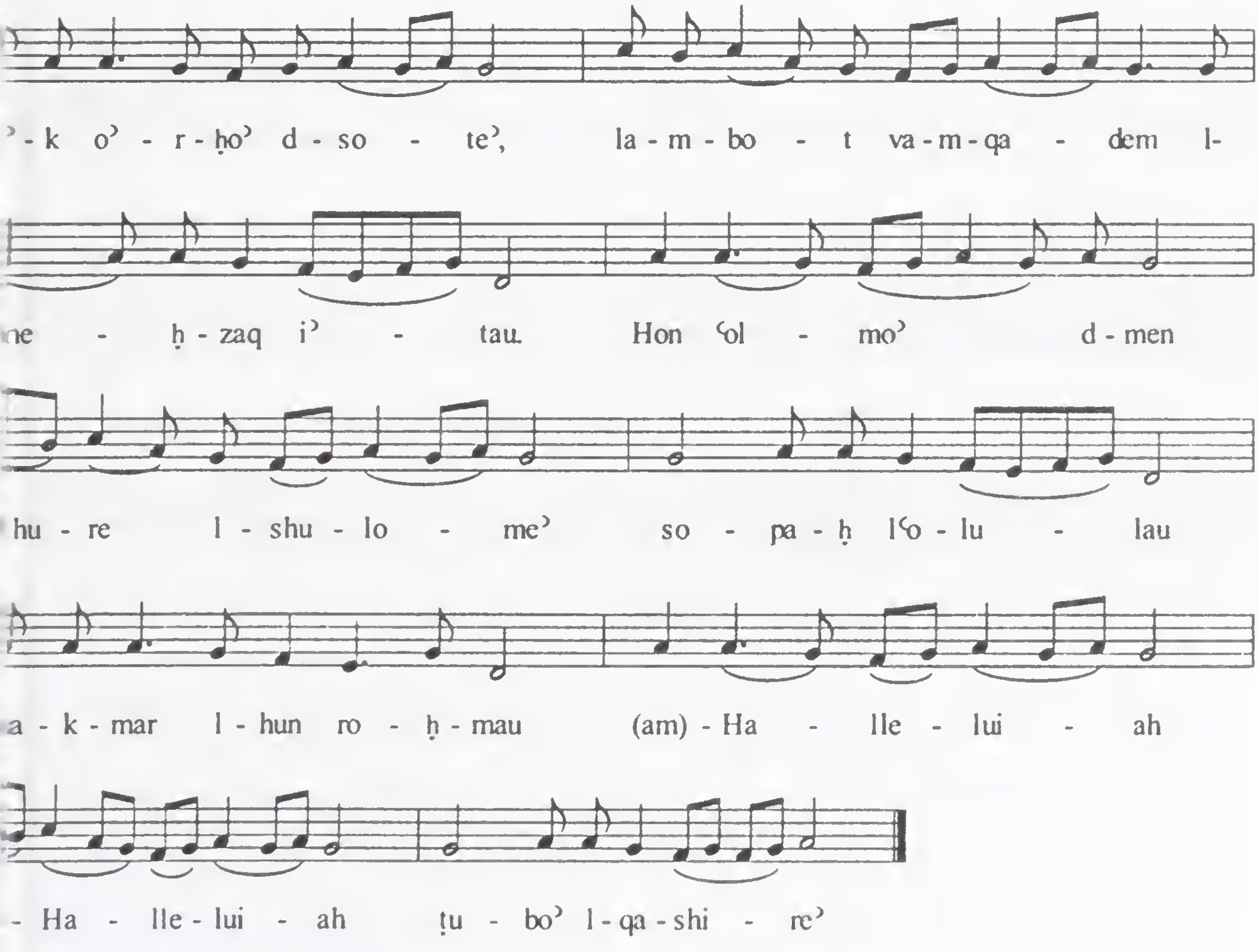
ܗܘ̈ܐ. ܘܫܪܐ ܘܡܫܡܫ ܠܗ܀



Shlomo' 'Amhun Da'rdikle -6

ܡܫܠܡܠܐ܀

ܐܝܟ ܐܘܪܚܐ ܕܣܬܘܐ ܠܡܒܘܬ ܘܡܩܕܡ
ܠܡܚܙܩ ܐܝܬܘܗܝ. ܗܘ ܥܠܡܐ ܕܡܢ ܫܘܪܝܗ
ܠܫܘܠܡܗ ܣܦܩ ܠܥܘܠܠܘܗܝ. ܘܡܟܡܪ
ܠܗܘܢ ܪܚܡܘܗܝ. ܗ̄ܘ̄ܗ̄. ܛܘܒܐ ܠܟܫܝܪܐ܀



Shlomo' 'Amhun Da'rdikle -7

ܡܥܢܝܬܐ܀

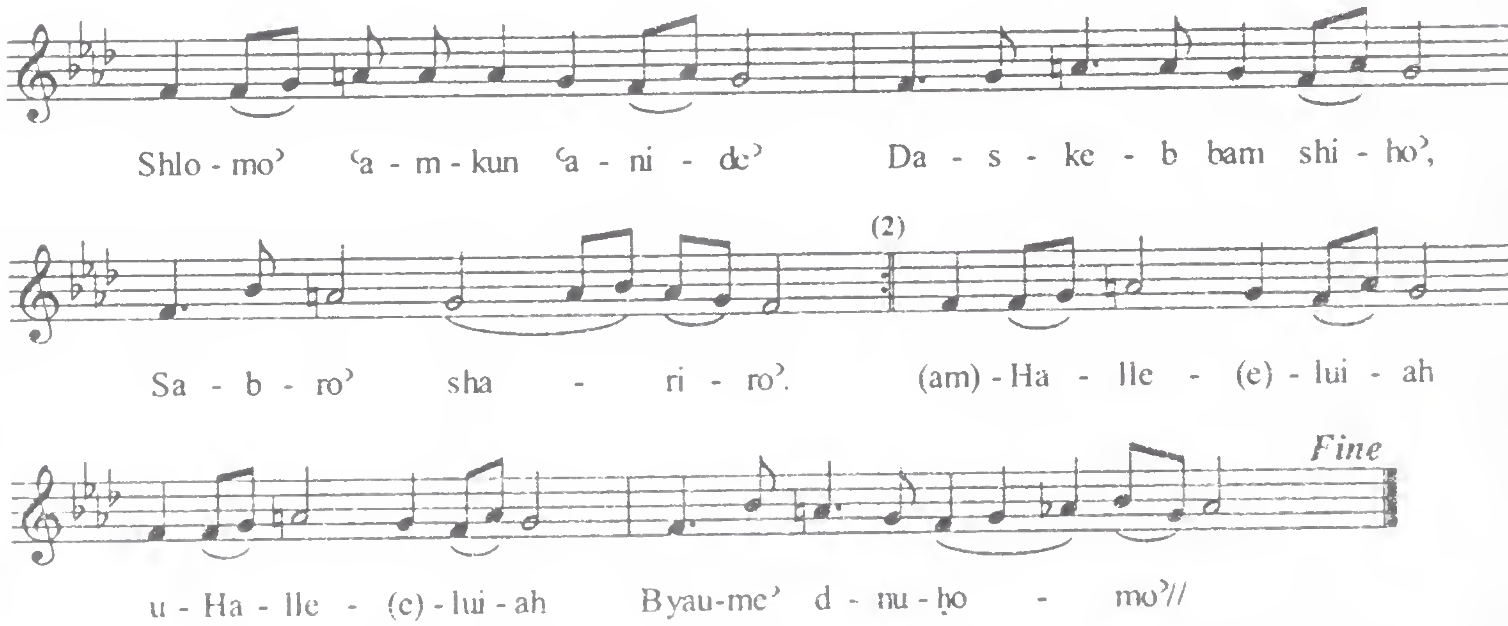
ܫܠܡܐ ܥܡܟܘܢ ܥܢܝܕܐ ܕܫܟܒ ܒܡܫܝܚܐ

ܣܒܪܐ ܫܪܝܪܐ. ܠܐ ܐܒܕܐ ܠܟܘܢ ܕܐܫܬܟܠܠ

ܘܦܪܐ

ܦܓܪܝܟܘܢ ܗܘܘ ܡܠܝܟ ܠܟܘܢ. ܗܘܐ.

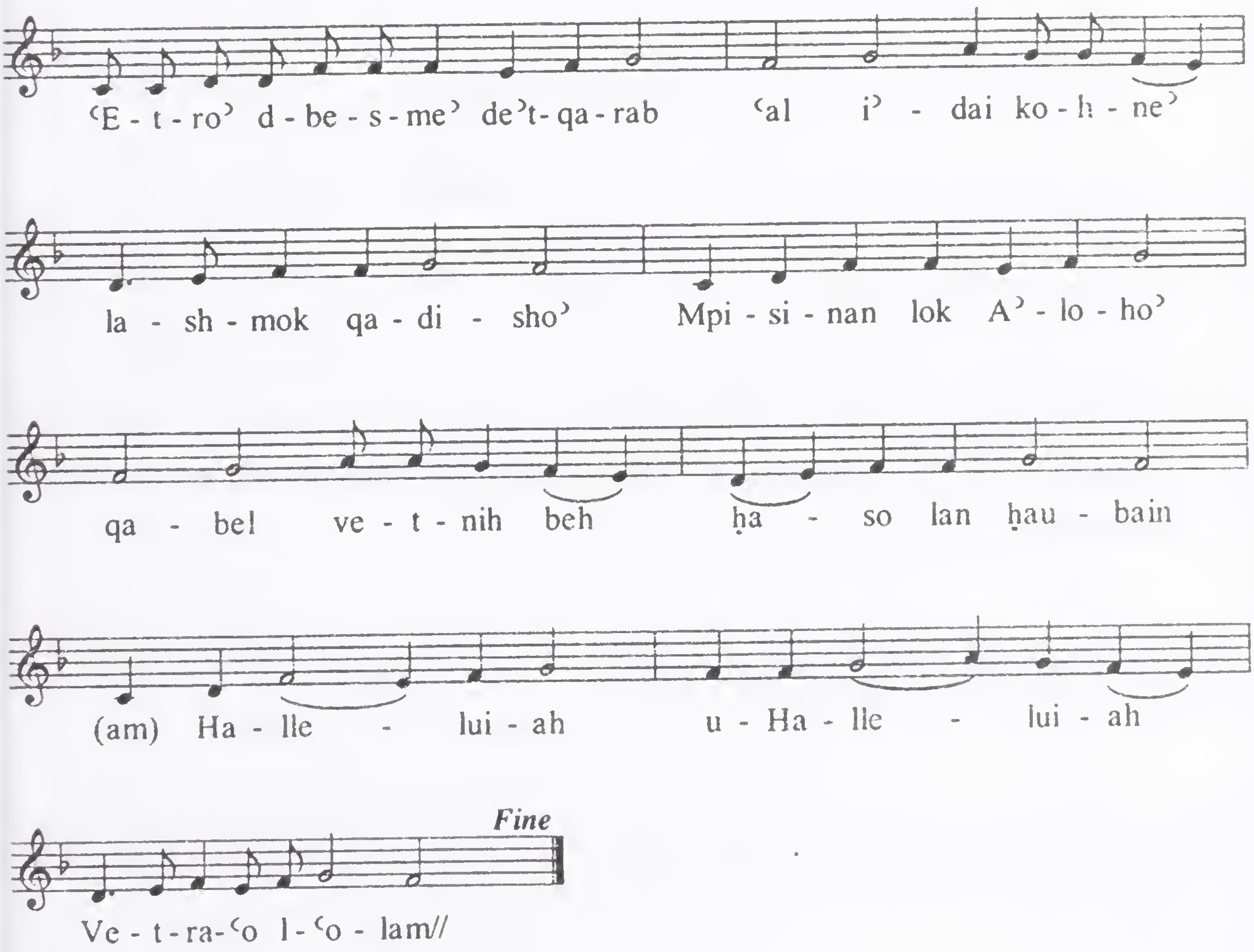
ܗܘܝܘ ܕܢܘܚܡܐ܀



Shlomo' 'Amhun Da'rdikle -8

ܠܡܣܝܐ܀

ܥܛܪܐ ܕܒܣܡܐ ܕܐܬܩܪܒ ܥܠ ܐܝܕܝ ܟܗܢܐ
ܠܫܡܟ ܩܕܝܫܐ. ܡܦܝܣܝܢܢ ܠܟ ܐܠܗܐ ܩܒܠ
ܘܐܬܢܝܚ ܒܗ. ܘܚܣܐ ܠܢ ܚܘܒܝܢ. ܗܘܗ.
ܘܐܬܪܥܐ ܠܥܠܡ܀



Qolo' - 14 - 'Al Bethlehem

1) *Gushmonoyo'* – 8 Rekne; *No Rish Qolo'*

2) *Structure* – The number refers to the number of syllables in each division. These three divisions represent the base structure or division, which is repeated multiple times to form a full verse of 'Al Bethlehem.

- - - - - - - - [8]

- - - - - - - - - - - [11]

- - - - - [5]

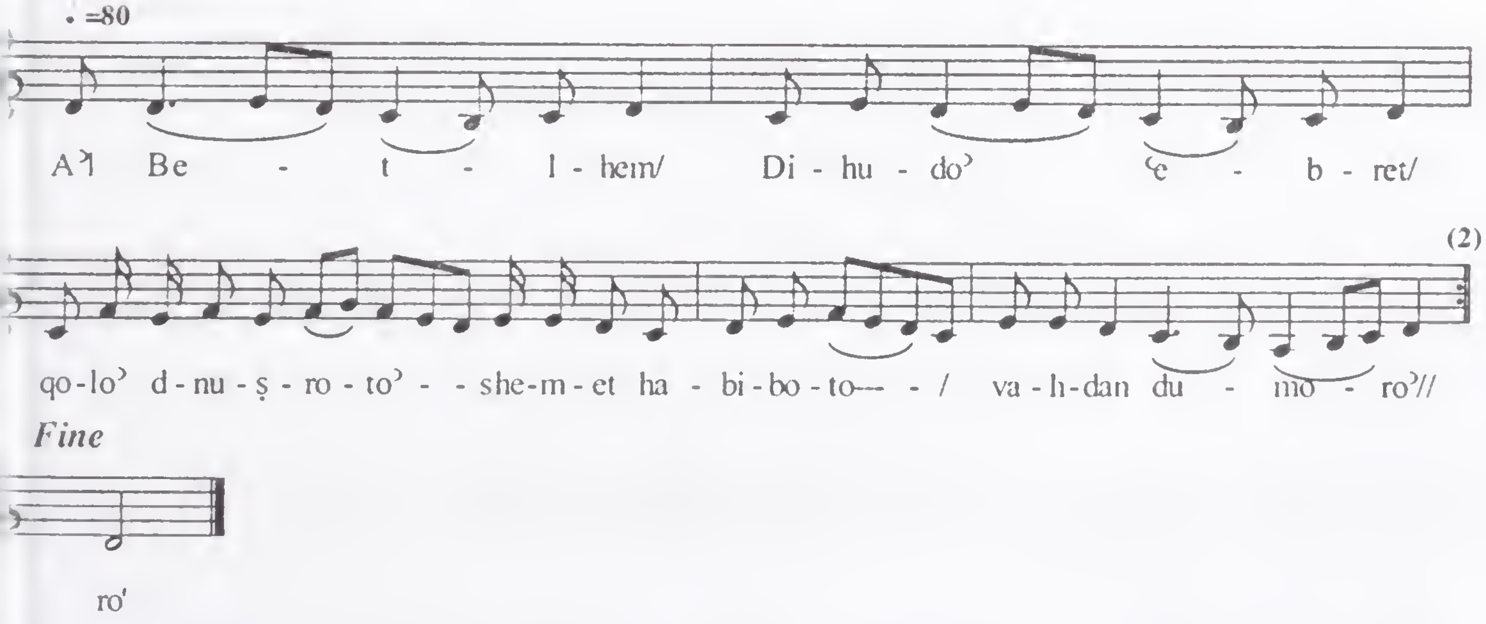
3) *Frequency of Use* – This hymn is not so frequently used and is found in the Service of Yaldo' and in various prayers of the Penqito'.

'Al Bethlehem -1

ܥܠ ܕܠܐ ܒܝܬܠܚܡ܀

ܡܕܪܫܐ܀

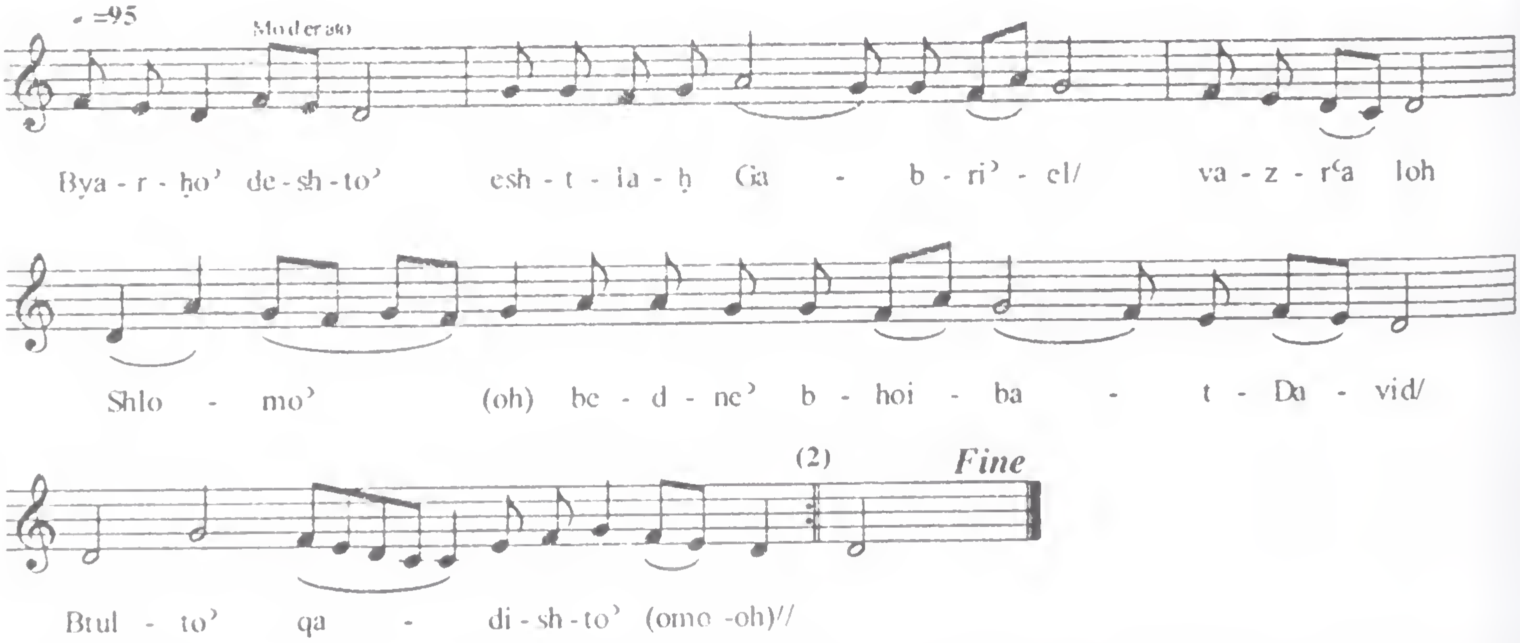
ܥܠ ܒܝܬܠܚܡ ܕܝܗܘܕܐ ܥܒܪܬ. ܩܠܐ ܕܢܘܨܪܬܐ
ܫܡܥܬ ܚܒܝܒܬܐ. ܘܐܚܕܢ ܕܘܡܪܐ. ܡܠܟܐ
ܕܡܕܢܚܐ ܕܡܢܗܪܐ ܠܒܢܝܢ. ܡܦܩ ܠܗ ܒܪܐ
ܘܩܘܡܐ ܐܡܪ ܕܐܒܘܝ ܡܢܗ. ܐܡܪ ܠܐ ܦܪܝܫܐ.
ܦܩܘܕ ܠܡܫܬܐ ܕܐܟܠܝܢ ܡܦܫܬܗܘܢ،
ܒܣܘܓܐܗܘܢ، ܘܒܫܒܪܗܘܢ، ܒܥܘܠܠܗܘܢ.
ܘܒܩܘܕ ܣܓܝܗܘܢ، ܦܩܘܕ ܠܗ ܠܐܡܘ ܕܐܒܪܘܢ
ܘܐܫܬܘ ܕܝܢ ܠܗ. ܘܐܠܐ ܡܠܟܐ ܒܗܘ ܗܘܐ
ܕܚܐ ܩܕܡܝܐ. ܥܠ ܗܘܐ ܕܫܡܠܝ. ܒܪܝܟ ܗܘ
ܕܝܗܒ ܩܪܒܢܐ ܒܪܝܟܐ. ܘܒܟܢܫܐ ܐܘܪܐ
ܒܟܠ ܫܢܐ. ܗ. ܐܬܐ ܒܫܘܒܚܐ܀



'Al Bethlehem -2

ܐܪܡܝܐ.

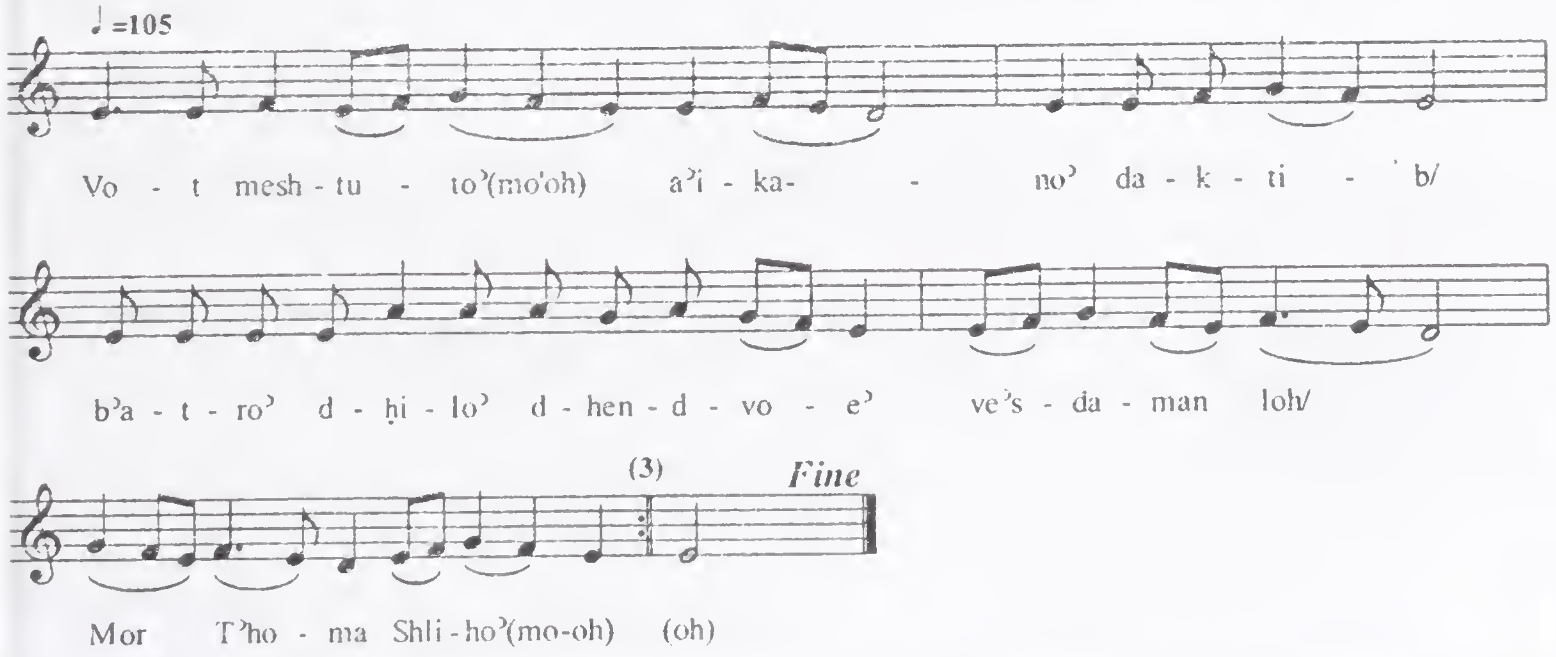
ܒܝܪܚܐ ܕܫܬܐ ܐܫܬܠܚ ܓܒܪܝܐܝܠ. ܘܙܪܥ
ܠܗ ܫܠܡܐ ܒܐܕܢܝܗ ܕܗܝ ܒܪܬܐ
ܕܡܢ ܒܝܬ ܕܘܝܕ ܒܬܘܠܬܐ ܩܕܝܫܬܐ ܒܪܬ ܡܠܟܐ
ܘܠܡܪܝܡ ܐܡܪ. ܡܠܡܠܠ ܡܠܐܟܐ ܢܘܗܪܐ
ܡܪܝ ܥܡܟܝ. ܡܒܪܟܬܐ ܒܢܫܐ. ܘܒܟܝ ܡܕܢܚ
ܠܒܪܝܬܐ ܦܘܪܩܢ. ܦܘܩܕܢܐ ܕܡܠܟܐ ܚܝܠܐ
ܕܐܡܪ ܠܗܘܐ. ܕܒܪܐ ܠܐ ܥܒܝܕ ܠܗ. ܘܥܒܕܠ
ܟܡܐ ܕܫܒܩܬܐ ܕܝܘܡܐ. ܕܢܘܗܪܐ ܡܒܝܫܐ ܬܐܓܐ
ܘܚܝܠܐ ܠܟܠܐ. ܢܐܚܐ ܘܢܐܬܐ ܠܟܝ. ܒܪܝܟ ܗܘ
ܡܫܝܚܐ ܕܗܘܐ ܒܪܢܫܐ. ܡܢ ܠܒܢܐ ܕܒܥܠ
ܐܝܟܘܡ. ܗ. ܘܦܪܩ ܒܪܝܬܐ܀



‘Al Bethlehem- 3

ܥܠ ܒܝܬܠܚܡ.

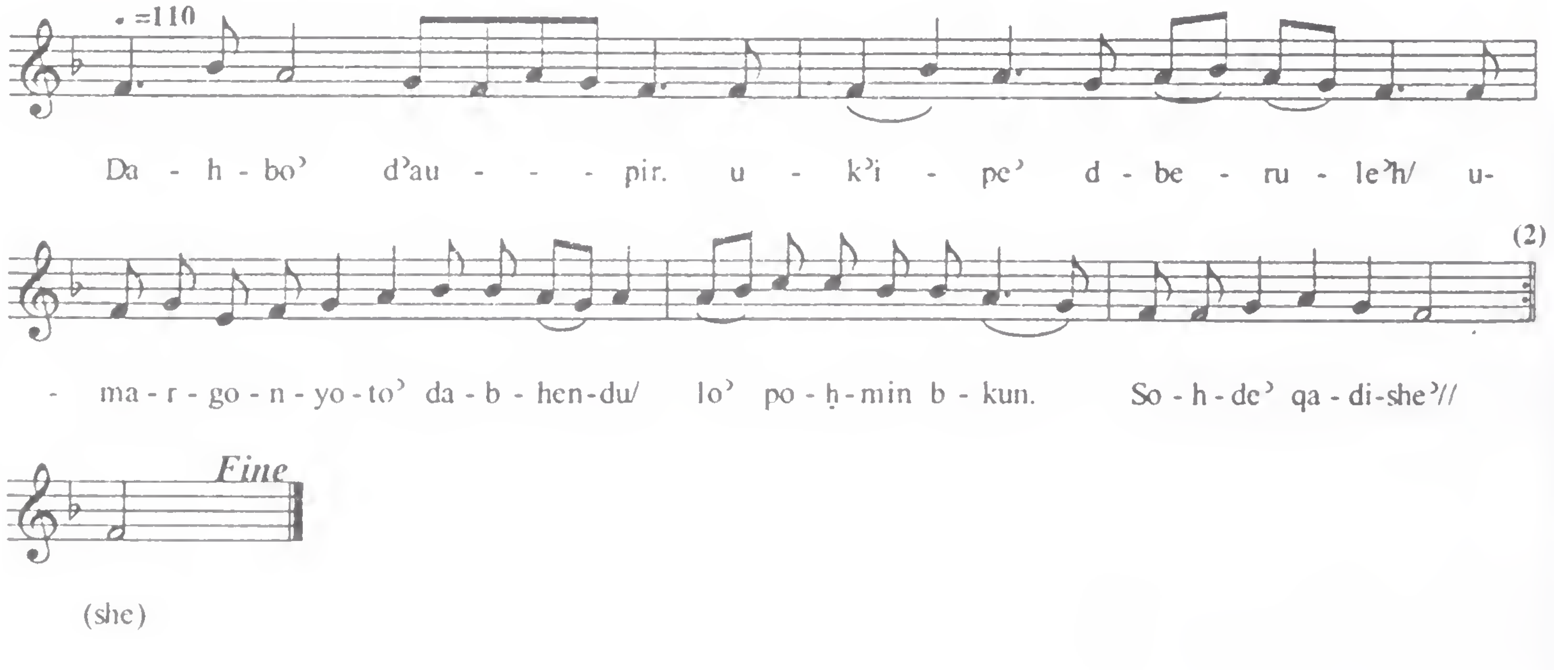
ܗܘܳܬ ܡܶܫܬܽܘܬܳܐ ܐܰܝܟܰܢܳܐ ܕܰܟܬܺܝܒ. ܒܰܐܬܪܳܐ
ܕܚܶܝܠܳܐ ܕܗܶܢܕܘ̈ܳܝܶܐ ܘܶܐܣܕܰܡܰܢ ܠܶܗ ܡܳܪܝ ܬܐܳܘܡܰܐ
ܫܠܺܝܚܳܐ. ܘܡܶܢܶܗ ܕܝܰܗܒ ܐܰܠܳܗܽܘܬܳܐ ܕܡܫܺܝܚܳܐ. ܡ̈ܠܶܐ
ܕܡܰܠܦܳܢܽܘܬܳܐ ܠܥܰܡ̈ܡܶܐ ܐܰܝܟ ܕܗܽܘ ܗܰܘ ܚܽܘܒܳܐ
ܡܫܺܝܚܳܐ. ܘܐܰܟܙܢܳܐ ܕܝܠܶܗ ܒܫܽܘܠܛܳܢܶܗ ܥܰܡܶܗ. ܗܽܘ
ܡܫܺܝܚܳܐ ܕܡܶܢܶܗ ܘܠܳܐ ܡܶܢܰܝܗܽܘܢ ܐܳܦ ܦܽܘܡܶܗ
ܠܶܗ ܘܰܫܡܰܥ ܡܶܢܳܐ ܥܰܠ ܚܰܝ̈ܶܐ ܡܶܢܳܐ. ܢܦܰܩ ܚܽܘܒܳܐ
ܕܝܠܶܗ ܡܶܢܳܐ ܦܪܶܫ ܠܶܗ ܐܰܦܠܳܐ ܦܶܪܫܶܗ
ܠܡܶܫܬܰܡܗܰܘ. ܘܡܶܠܬܳܐ ܕܝܶܗ ܘܬܰܫܒܽܘܚܬܳܐ ܐܰܝܟܶܗ.
ܘܰܩܪܳܝܳܐ ܕܝܠܶܗ ܐܶܬܡܰܠܝܳܐ ܚܰܕ ܐܰܒܳܘܗܝ ܡܶܫܺܝܚܳܐ
ܠܰܐܠܳܗܳܐ ܕܚܰܝܶܐ܀



'Al Bethlehem- 4

ܪܒܝܥܝܐ.

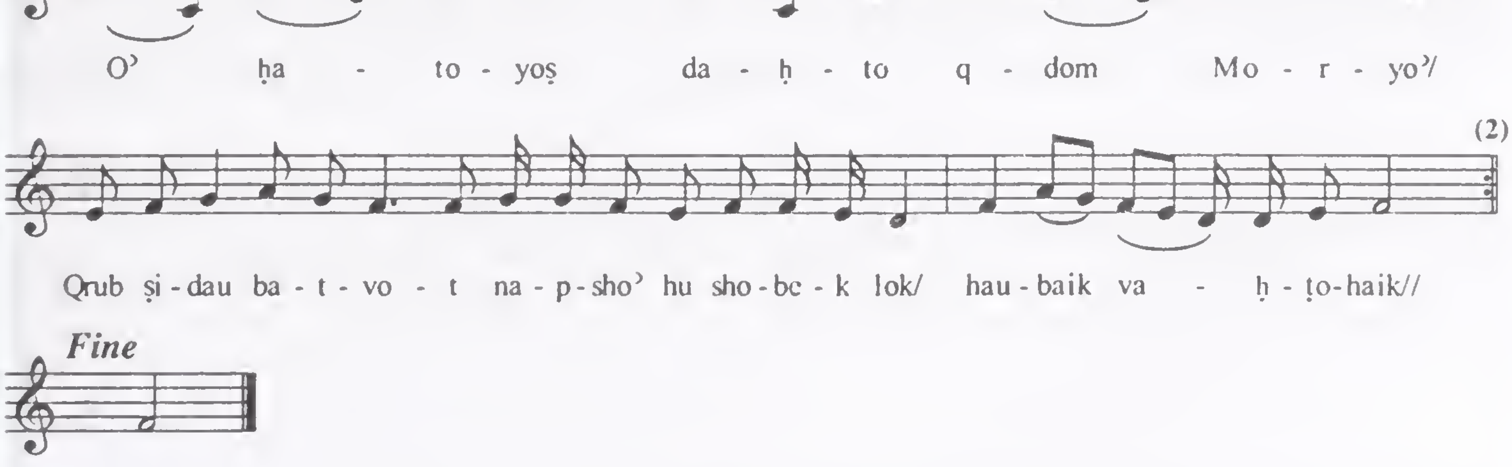
ܕܗܒܐ ܕܐܘܦܝܪ ܘܟܐܦܐ ܕܒܪܘܠܐ. ܘܡܪ̈ܓܢܝܬܐ
ܕܒܗܢܕܘ ܠܐ ܦܚܡܝܢ ܒܟܘܢ ܣܗ̈ܕܐ ܩܕܝܫܐ.
ܕܕܡܝܢ ܫܡܫܝܢ ܒܙܠܝܩ̈ܝܗܘܢ ܕܒܥܠܡܐ. ܒܟܘܪܐ
ܘܡܢܗܪ̈ܢܐ ܐܢܘܢ ܟܠܝܠܐ ܕܡܠܟܐ ܡܫܝܚܐ.
ܟܐܦ̈ܐ ܕܒܗܘܢ ܒܢܐ ܡܫܝܚܐ. ܘܐܡܪ
ܗܘܟܠܐ ܘܐܬܝܠܕܬ ܠܥܕܬܐ ܕܐܢܬ ܗܘܟܠܐ
ܕܐܠܗܘܬܐ. ܕܒܡܠܟܘܬܗ ܢܗܘܐ ܒܟܢܝܫܬܐ.
ܡܫܝܚܐ ܡܢ ܐܬܘܠܐ. ܗ̄. ܒܪܝܟܐ
ܠܡܠܟܘܬܐ܀



'Al Bethlehem - 5

ܣܟܡܝܐ ❖

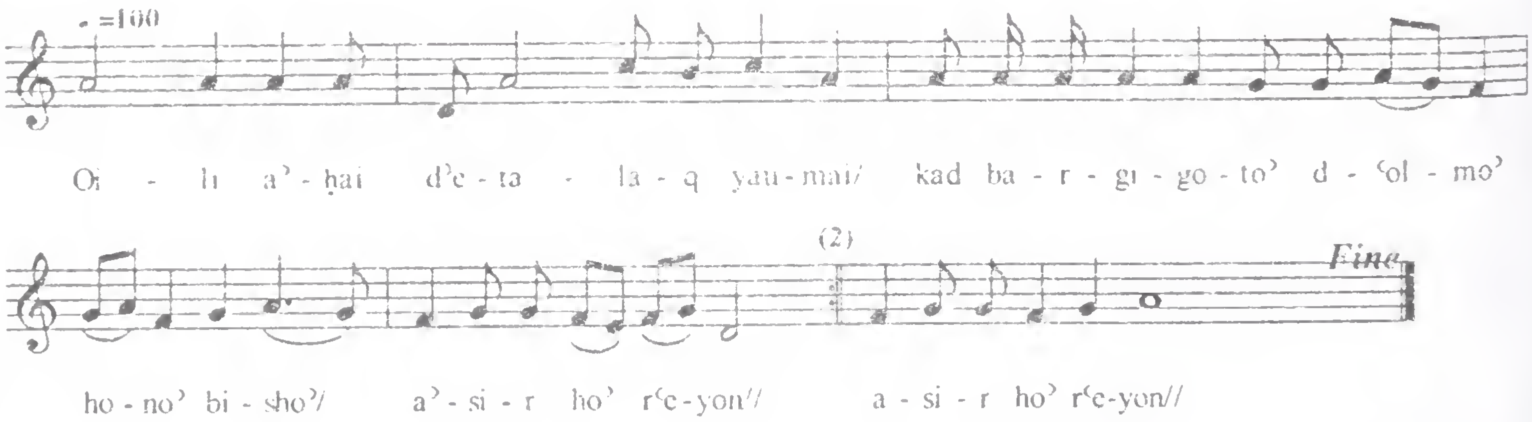
ܐܘ ܚܛܝܐ ܕܚܛܐ ܩܕܡ ܡܪܝܐ. ܩܪܘܒ
ܨܝܕܘܗܝ ܒܬܝܒܘܬܐ ܢܦܫܐ ܗܘ ܫܒܩ ܠܟ
ܚܘܒܝܟ ܘܚܛܗܝܟ. ܐܝܟ ܕܫܒܩ ܠܟܠܗ ܚܘܒܬܗ
ܕܐܣܝܐ. ܘܐܝܟ ܕܫܒܩ ܠܗ ܠܚܛܝܬܐ ܘܐܦ ܠܗ
ܠܐܒ ܡܘܣܬܐ ܕܒܢܝܢܘ܆ ܕܗ ܟܡܢܘ ܡܢ ܦܠܢ
ܒܡܕܬܐ. ܘܡܩܘܠܝ ܕܐܒܪܢ ܠܡܘܒܝܠܐ ܠܐ
ܐܠܟܠܐ ܒܗܘܢ ܡܬܠܐ ܕܥܘܩܐ. ܡܟܝܠ
ܠܗ ܠܐܘܝ ܐܢܘܢ ܕܐܫܟܠ ܠܟ. ܘܡܫܝܚܐ ܗܘ
ܡܟܝܠ ܠܟ ܚܛܗܝ ܕܫܒܩ ܠܟܝܢܝܟܘܬܟ.
ܕܫܒܩ ܠܗ ܠܐܫܬܐ ܕܠܐܢܬܬܐ. ܘܐܝܬ ܕܒܢܝܫܐ
ܠܐܒܝܘܗܝ ܘܚܛܗܘܗܝ ܢܫܐ ܟܠܝܘܬܗ. ܡܢ
ܢܦܩ ܠܐܦܝ ܒܬܝܢ. ܘܡܟܝܠ ܫܒܩ
ܘܚܛܗܘܗܝ. ܗ. ܘܐܦ ܚܢܢ ܠܡܒܟܝܘܬܗ ❖



‘Al Bethlehem - 6

ܡܥܢܝܬܐ.

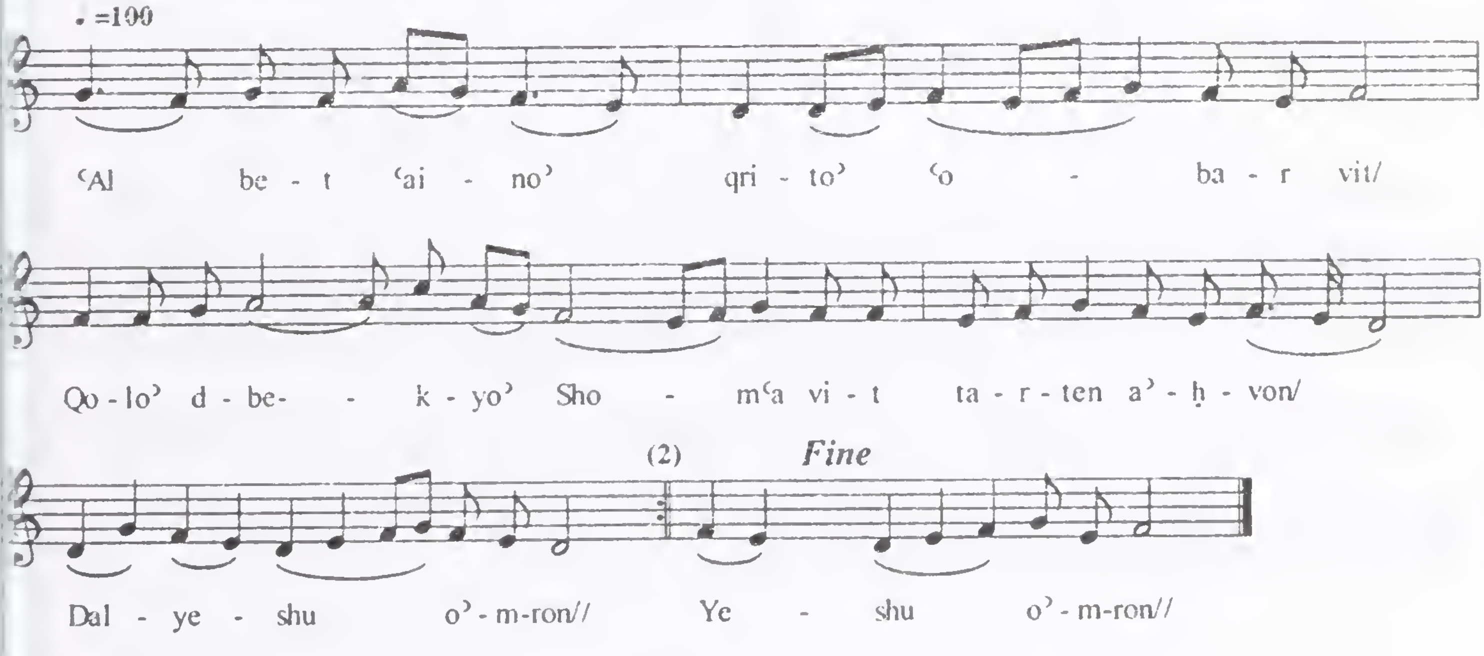
ܘܝܠܝ ܐܚܝ ܕܐܬܠܩܘ ܝܘܡܝ. ܟܕ
ܒܪܓܝܓܘܬܗ ܕܥܠܡܐ ܗܢܐ ܒܝܫܐ ܐܣܝܪ ܗܘܐ
ܪܥܝܢܝ. ܘܠܐ ܝܕܥܬ ܕܝܘܡܐ ܕܒܣܠܐ ܗܘ ܗܦܟ.
ܢܘܗܪܐ ܕܚܝܐ ܒܗ ܟܘܟܒܐ ܘܐܬܠܝ ܡܢܗ ܒܬܪܐ
ܘܫܠܝܬܐ. ܘܩܐܡ ܒܚܝܝ ܡܦܘܡܗ ܒܢܝܫܐ.
ܕܟܠܐ ܐܝܟ ܢܘܣܟܐ ܕܩܕܡ ܕܗܒܢ ܒܒܠܒܠܐ
ܥܠ ܠܒܘܪܐ. ܡܢܗ ܐܢܐ ܒܝ ܒܒܝܬ ܕܝܠܕܬܐ.
ܕܐܠܐ ܐܝܟ ܦܪܚܐ ܒܠܐ ܩܫܬܐ ܕܫܒܐ
ܩܠܝܠܝ. ܦܪܚܬ ܫܢܐ ܘܗܘܐ ܡܫܡܫܢܐ.
ܘܡܫܟܚ ܩܫܝ ܐܝܬ ܡܘܬܐ ܒܗ ܐܠܦܝ ܟܡ
ܫܢܝܐ ܕܫܢܐ ܀



‘Al Bethlehem - 7

ܡܥܢܝܬܐ ܀

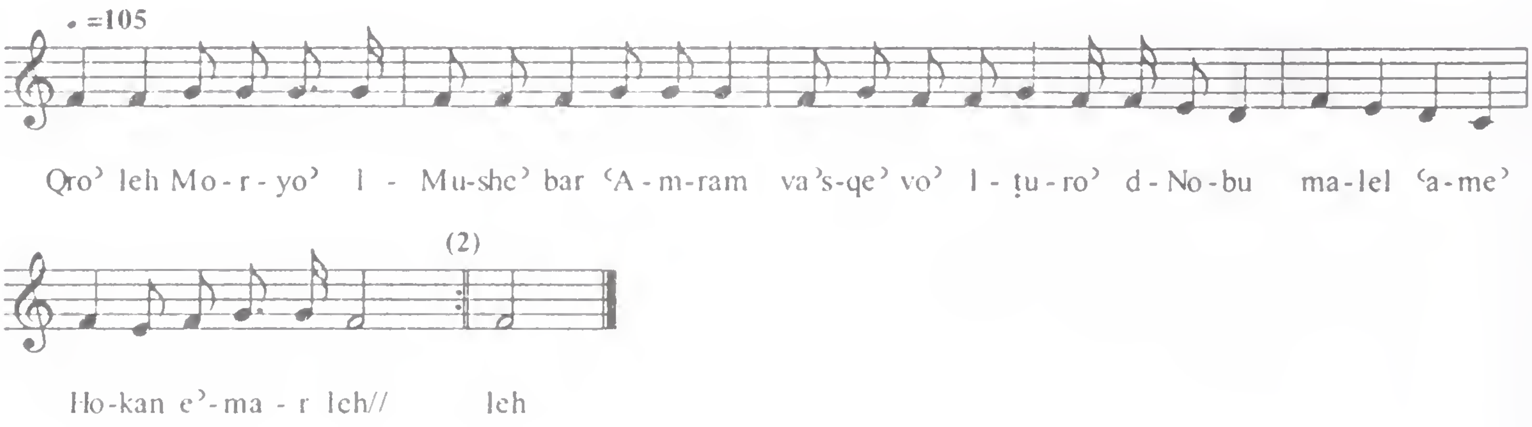
ܥܠ ܒܝܬ ܥܝܢܐ ܩܪܝܬܐ ܥܒܪܬ ܗܘܬ.
ܘܩܠܐ ܕܒܟܝܐ ܫܡܥܬ ܗܘܬ ܬܪܬܝܢ ܐܚܘܗܝ
ܕܒܢܝܫܘܥ ܐܡܪܝܢ. ܘܟܠܗ ܠܐܡ ܗܘܬ ܫܢܝܐ
ܡܢܗ. ܟܠܒܪ ܠܐ ܥܒܕܐ ܗܘܬ ܐܝܟ ܕܒܟܡ ܐܦ
ܙܥܘܪܐ ܕܝܠܝ. ܘܐܝܟ ܡܣܬܝܩܝܢ ܒܥܘܡܩ
ܕܡܥܬܐ. ܘܒܬܪ ܐܠܐ ܕܢܘܣܦܐ ܘܣܘܡ ܥܒܬܐ
ܒܫܒܩܘܗܝ ܒܢܝܐ. ܒܢܝܗ ܥܡܝܩܐ ܕܪܢܘܗܝ
ܐܡܟܢ. ܒܟܠܒܪ ܥܡ ܚܘ ܡܒܪܐ. ܩ.
ܘܫܘܒܚܐ ܠܐܡܗ ܀



‘Al Bethlehem - 8

ܠܚܡܫܐ ܀

ܩܪܐ ܠܗ ܡܪܝܐ ܠܡܘܫܐ ܒܪ ܥܡܪܡ.
ܘܐܣܩܗ ܗܘܐ ܠܛܘܪܐ ܕܢܒܘ ܘܡܡܠܠ
ܥܡܗ ܘܗܟܢ ܐܡܪ ܠܗ. ܐܦ ܠܥܠܡܐ
ܩܘܡܐ ܘܐܬܠܝܢ ܡܢ ܦܠܚܝܟ.
ܘܐܟܬܒ ܠܟܐܦܐ ܕܪܚܐ ܕܐܒܘܟ ܐܕܡ
ܐܬܦܘܠ ܐܒܘܗܝ. ܘܡܢ ܕܫܡܥ ܗܘܐ
ܩܘܡܐ ܕܡܠܬܐ ܗܘܐ. ܐܒܘܗܝ ܦܪܫ ܠܗ
ܘܐܫܟܚ ܕܦܩܕܘܗܝ ܘܠܗ ܠܐܠܗܐ
ܗܟܢ ܐܡܪ ܗܘܐ. ܐܝܟ ܕܡܪܝܐ ܗܘܕܐ
ܡܠܬܐ ܐܢܐ. ܠܐ ܐܡܐ ܘܠܐ ܡܪܝܐ ܐܦܠܐ
ܐܝܟܐ ܐܢܐ ܕܡܫܠܛ ܠܟ. ܘܠܒܒܗ
ܡܪܝܐ ܠܩܘܡܐ ܘܐܡܪ ܠܗ. ܗܐ ܡܠܐܟܐ
ܡܫܬܘܡ ܠܟ ܘܐܢܐ ܡܠܬܒܗ ܗܐ ܡܫܟܢܐ
ܐܢܐ ܠܟ. ܐܦܩ ܕܡܢܗ ܠܡܠܟܬܐ ܬܘܪܐ.
ܘܩܢܝܗ ܠܟܘܪܐ ܕܥܡܠܐ ܘܠܟܢܘܫܝܗ
ܗܟܘܗܝ ܠܠܐ ܬܘܪܐ ܕܢܒܘ. ܘܢܚܬ ܡܪܝܐ
ܠܡܕܢܗ ܕܢܒܝܐ. ܡܢ ܟܠܢ ܐܬܕܟܪܐ.
ܗ. ܒܕܡܐ ܠܗܘܕܝܐ ܀



Qolo' - 15 - Sohdhe Ptah Ga'zaikun

1) *Gushmonoyo* '– 8 Rekne;

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division. Each line is comprised of 7 syllables each.

A - - - - - - - - [7]

B - - - - - - - - [7]

A - - - - - - - - [7]

B - - - - - - - - [7]

C - - - - - - - - [7]

C - - - - - - - - [7]

C - - - - - - - - [7]

A - - - - - - - - [7]

B - - - - - - - - [7]

3) *Frequency of Use* – This hymn is rarely found in the West Syriac liturgical tradition. It occurs in certain special services found in the Penqito and Hashonoyo.

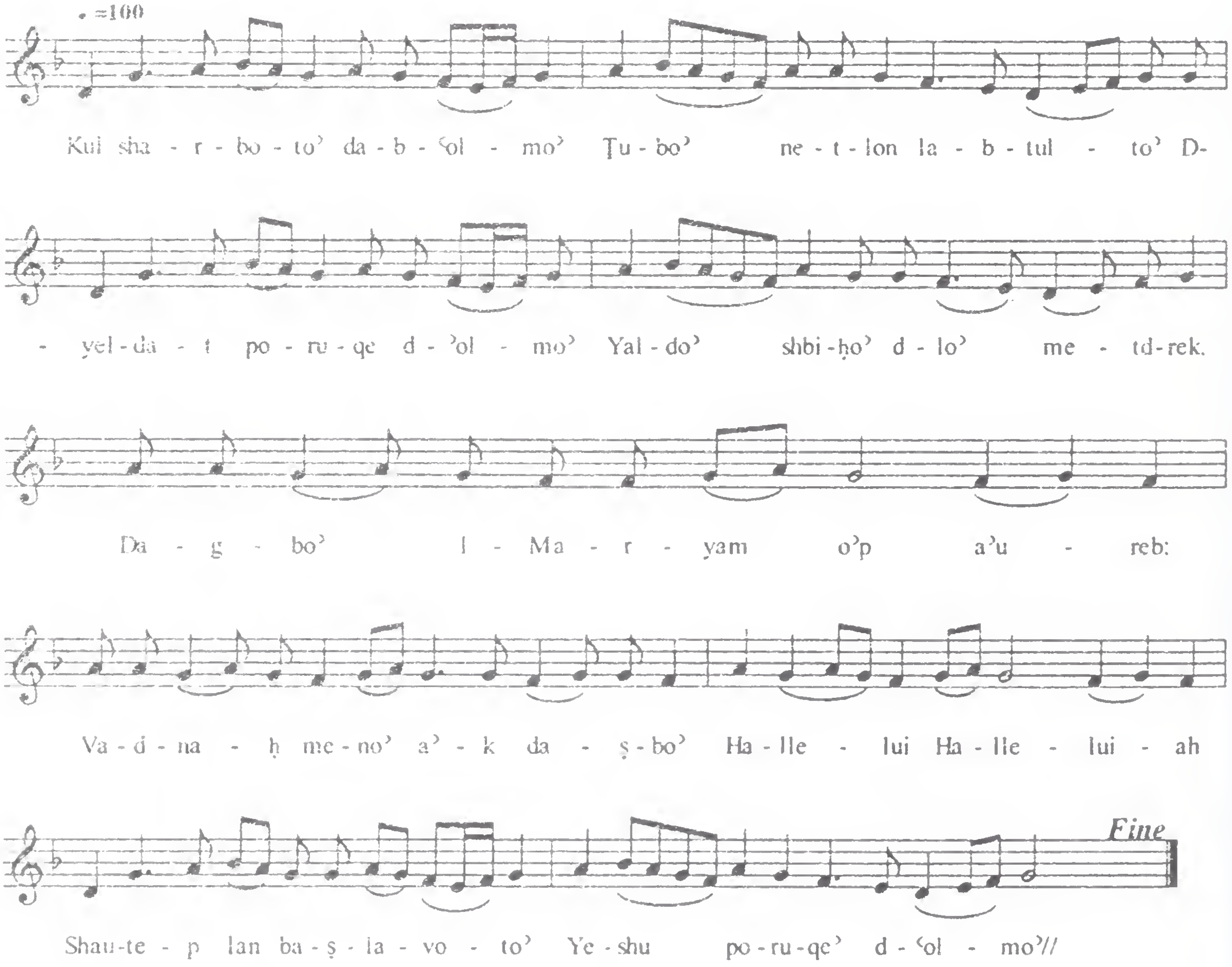
4) *Special Note:* The metrical structure of this form is very commonly found in West Syriac music.

Sohdhe Ptah Ga'zaikun - 1

ܩܠܐ ܕܣܗܕܐ ܦܬܚ ܓܙܝܟܘܢ ܀

ܡܕܡܐ ܀

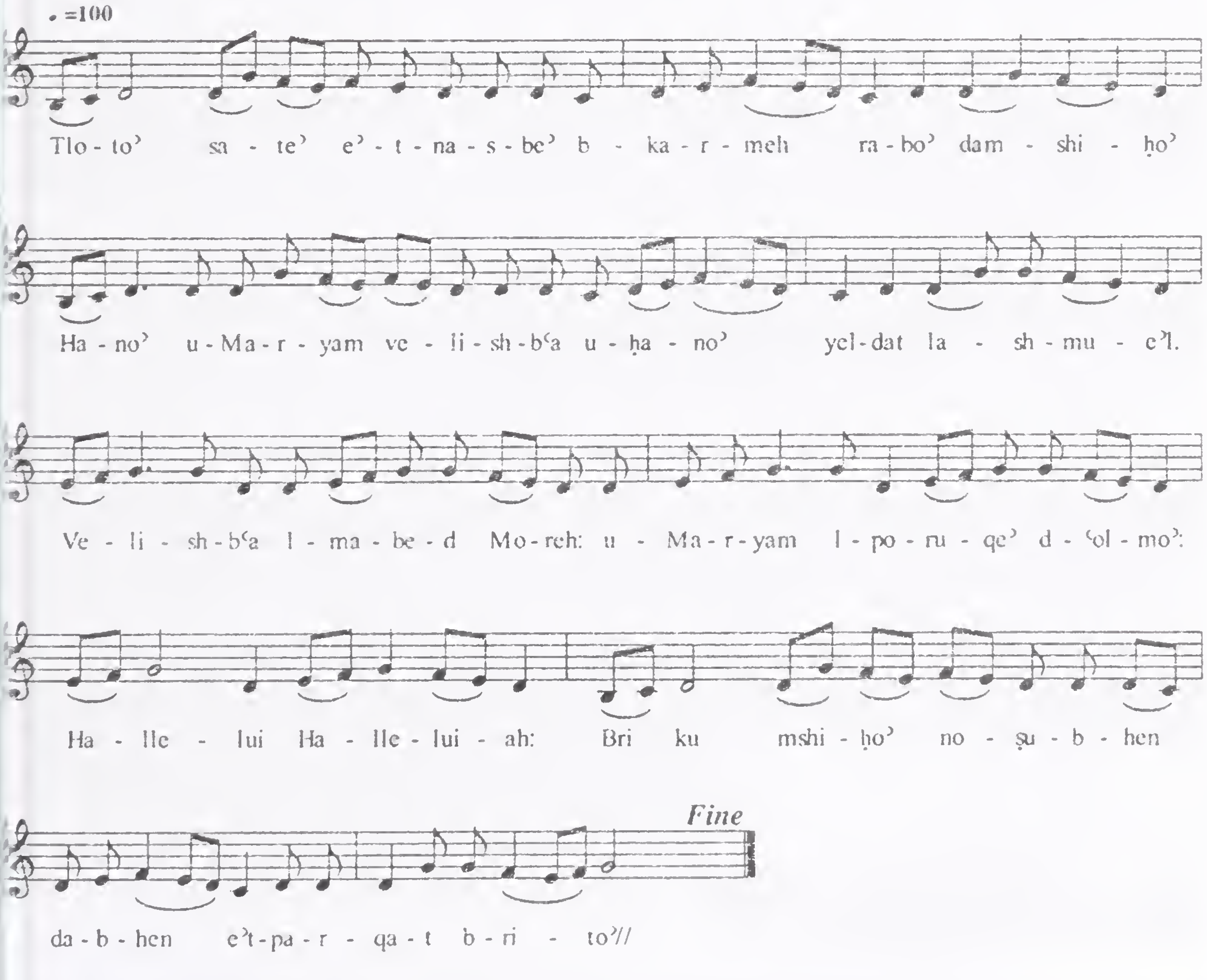
ܟܠ ܫܪ̈ܒܬܐ ܕܒܥܠܡܐ ܛܘܒܐ ܢܬܠܘܢ
ܠܒܬܘܠܬܐ. ܕܝܠܕܬ ܦܪܘܩܗ ܕܥܠܡܐ ܝܠܕܐ
ܫܒܝܚܐ ܕܠܐ ܡܬܕܪܟ. ܕܓܒܐ
ܠܡܪܝܡ ܐܦ ܐܥܪܒ: ܘܕܢܚ ܡܢܗ ܐܝܟ ܕܨܒܐ:
ܗܠܠ: ܫܘܬܦ ܠܢ ܒܨܠܘܬܗ ܝܫܘܥ ܦܪܘܩܐ
ܕܥܠܡܐ ܀



Sohdhe Ptah Ga'zaikun - 2

ܐܘܪܚܐ.

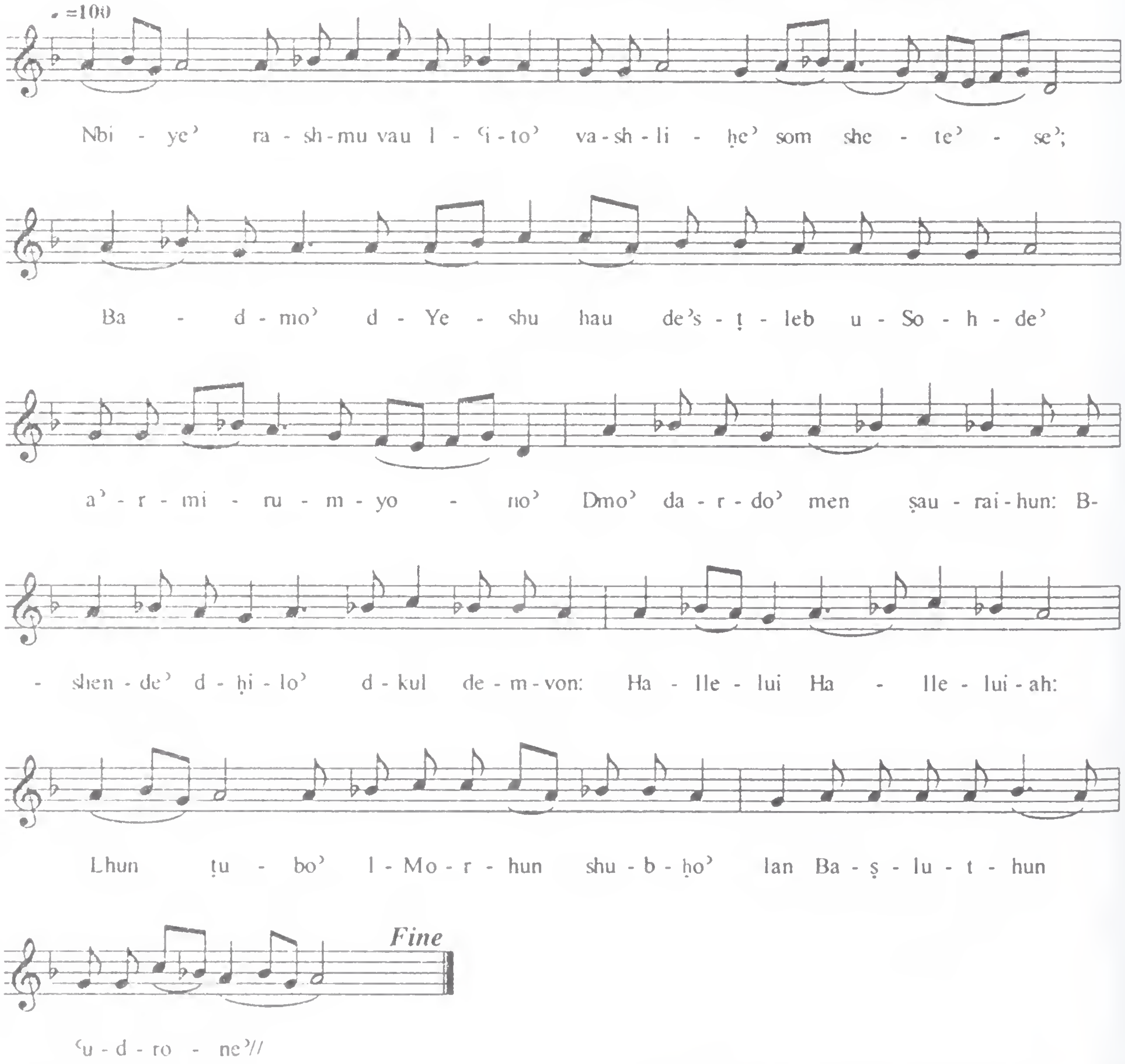
ܬܠܬܐ ܣܒ̈ܬܐ ܐܬܢܣܒܝ ܒܟܪܡܗ ܪܒܐ ܕܡܫܝܚܐ.
ܚܢܐ ܘܡܪܝܡ ܘܐܠܝܫܒܥ ܘܚܢܐ ܝܠܕܬ
ܠܫܡܘܐܝܠ. ܘܐܠܝܫܒܥ ܠܡܥܡܕܢ ܡܪܗ.
ܘܡܪܝܡ ܠܦܪܘܩܗ ܕܥܠܡܐ: ܗ̄ܠܠ̄: ܒܪܝܟܘ
ܡܫܝܚܐ ܢܣܒܚܢ ܕܒܗܝܢ ܐܬܦܪܩܬ ܒܪܝܬܐ܀



Sohdhe Ptah Ga'zaikun- 3

ܐܚܪܬܐ.

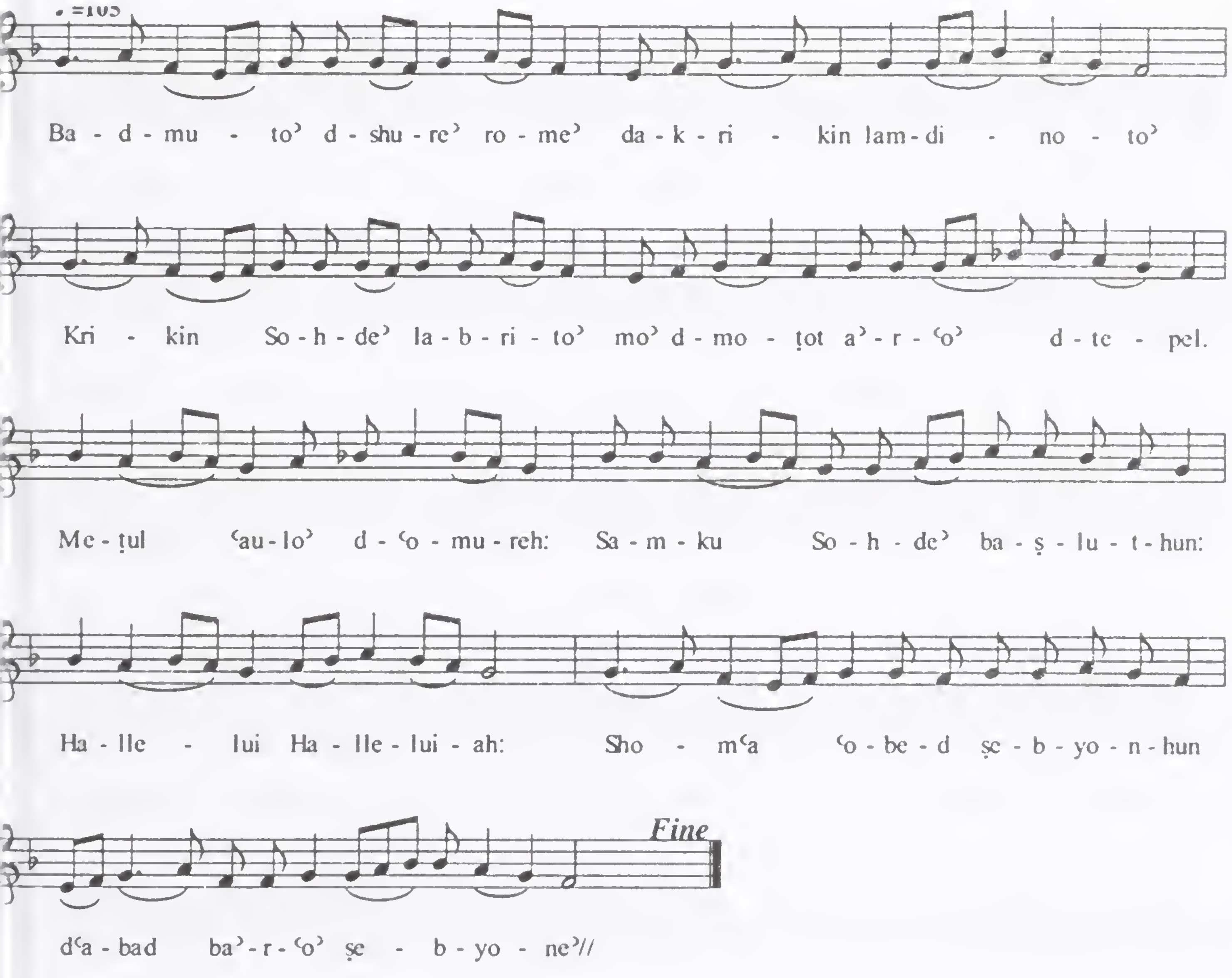
ܢܒܝ̈ܐ ܪܫܡܘܗ̇ ܠܥܕܬܐ ܘܫܠܝ̈ܚܐ
ܣܡܘ ܫܬܐܣܝ̈ܗ̇. ܒܕܡܐ ܕܝܫܘܥ ܗܘ ܕܐܨܛܠܒ
ܘܣܗ̈ܕܐ ܐܪ̈ܡܝ ܪܘܡܝܐ. ܕܡܐ ܕܐܪܕܘ ܡܢ
ܨܘܪ̈ܝܗܘܢ: ܒܫ̈ܢܕܐ ܕܚ̈ܝܠܐ ܕܟܠ ܕܝ̈ܘܢ: ܗܘܗ:
ܠܗܘܢ ܛܘܒܐ ܠܡܪܗܘܢ ܫܘܒܚܐ ܠܢ
ܒܨܠܘܬܗܘܢ ܥܘܕܪ̈ܢܐ܀



Sohdhe Ptah Ga'zaikun - 4

ܙܒܢܐ܀

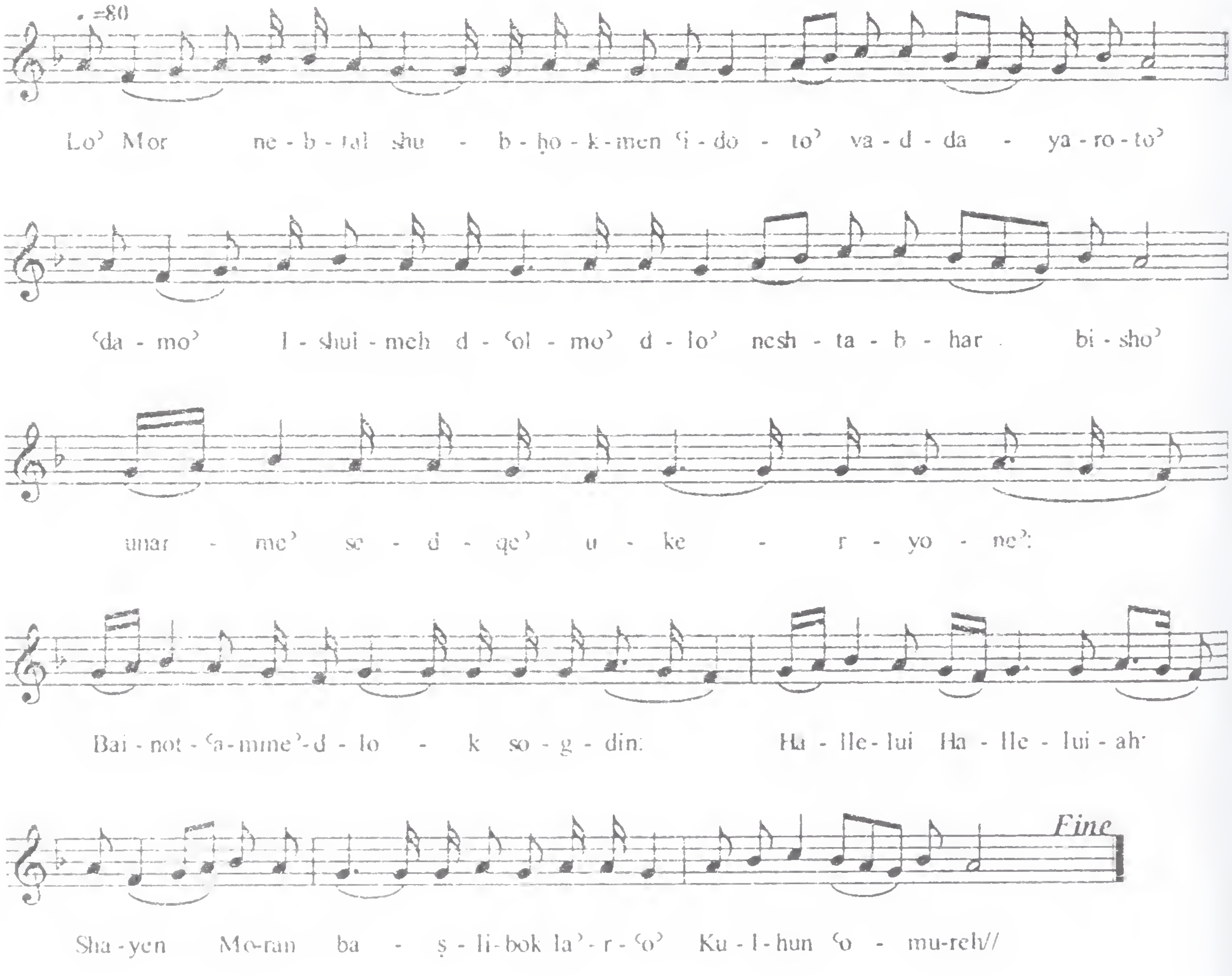
ܒܕܡܘܬܐ ܕܫܘܪ̈ܐ ܪ̈ܡܐ ܕܟܪܝܟܝܢ ܠܡܕܝܢܬܐ.
ܟܪܝܟܝܢ ܣܗ̈ܕܐ ܠܒܪܝܬܐ ܡܐ ܕܡܛܬ ܐܪܥܐ
ܕܬܦܠ. ܡܛܠ ܥܘܠܐ ܕܥܡܘܪܗ̇: ܣܡܟܘ
ܣܗ̈ܕܐ ܒܨܠܘܬܗܘܢ: ܗ̄ܘܗ̄: ܫܡܥ ܘܥܒܕ
ܨܒܝܢܗܘܢ ܕܥܒܕ ܒܪܥܐ ܨܒܝ̈ܢܐ܀



Sohdhe Ptah Ga'zaikun - 5

ܫܚܝܡܐ.

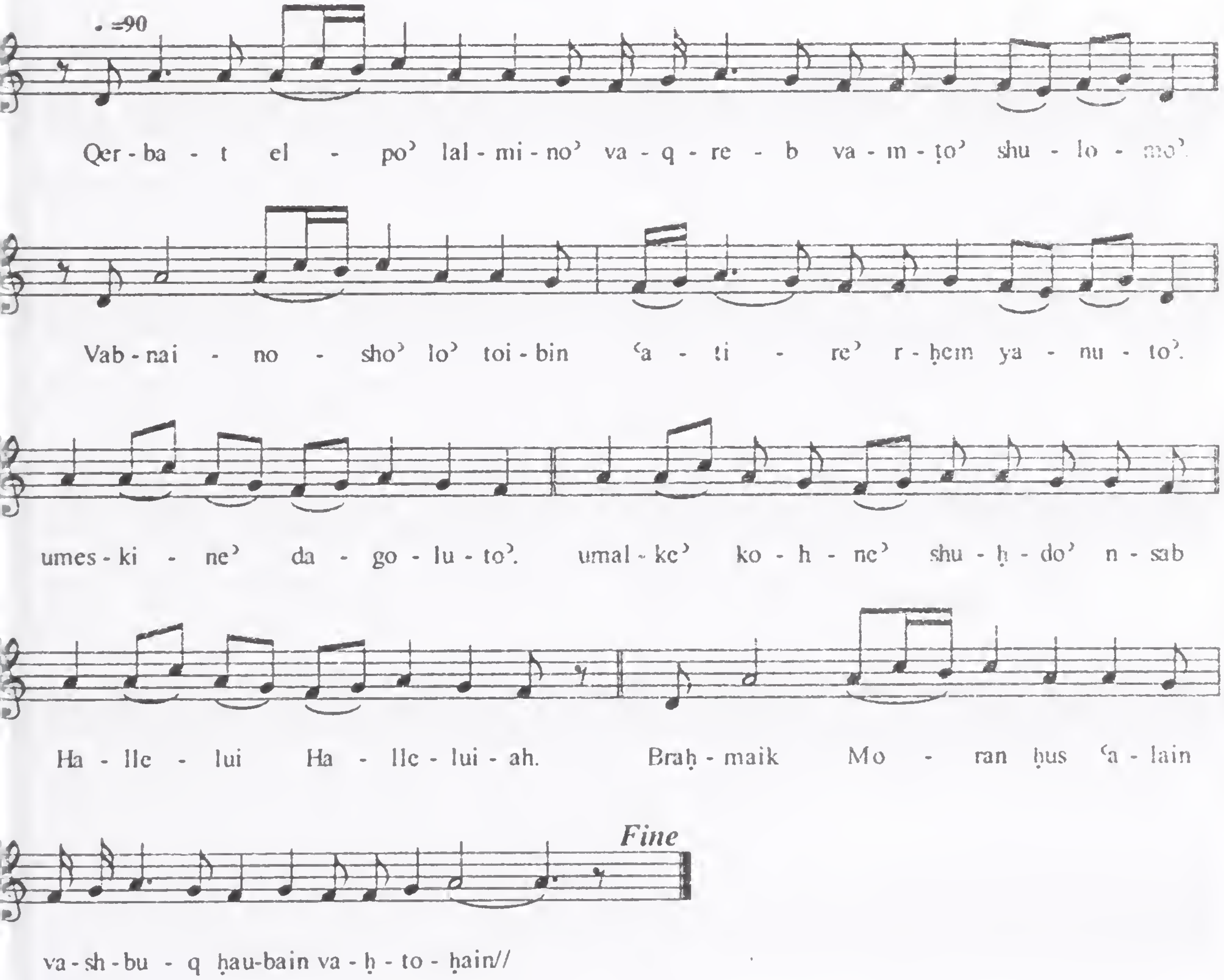
ܠܐ ܡܪܢ ܢܒܛܠ ܫܘܒܚܟ ܡܢ ܥܕܬܐ
ܘܕܝܪܬܐ. ܥܕܡܐ ܠܫܘܠܡܗ ܕܥܠܡܐ ܕܠܐ
ܢܫܬܒܗܪ ܒܝܫܐ. ܘܢܗܪܐ ܨܕܝܩܐ ܘܟܪ̈ܝܐ: ܒܝܢܬ
ܥܡ̈ܡܐ ܕܠܟ ܣܓܕܝܢ: ܗܠܠܘܝܗ: ܫܝܢ ܡܪܢ
ܒܨܠܝܒܟ ܠܐܪܥܐ ܘܟܠܗܘܢ ܥܡܘܪ̈ܝܗ ܀



Sohdhe Ptah Ga'zaikun- 6

ܡܥܢܝܬܐ܀

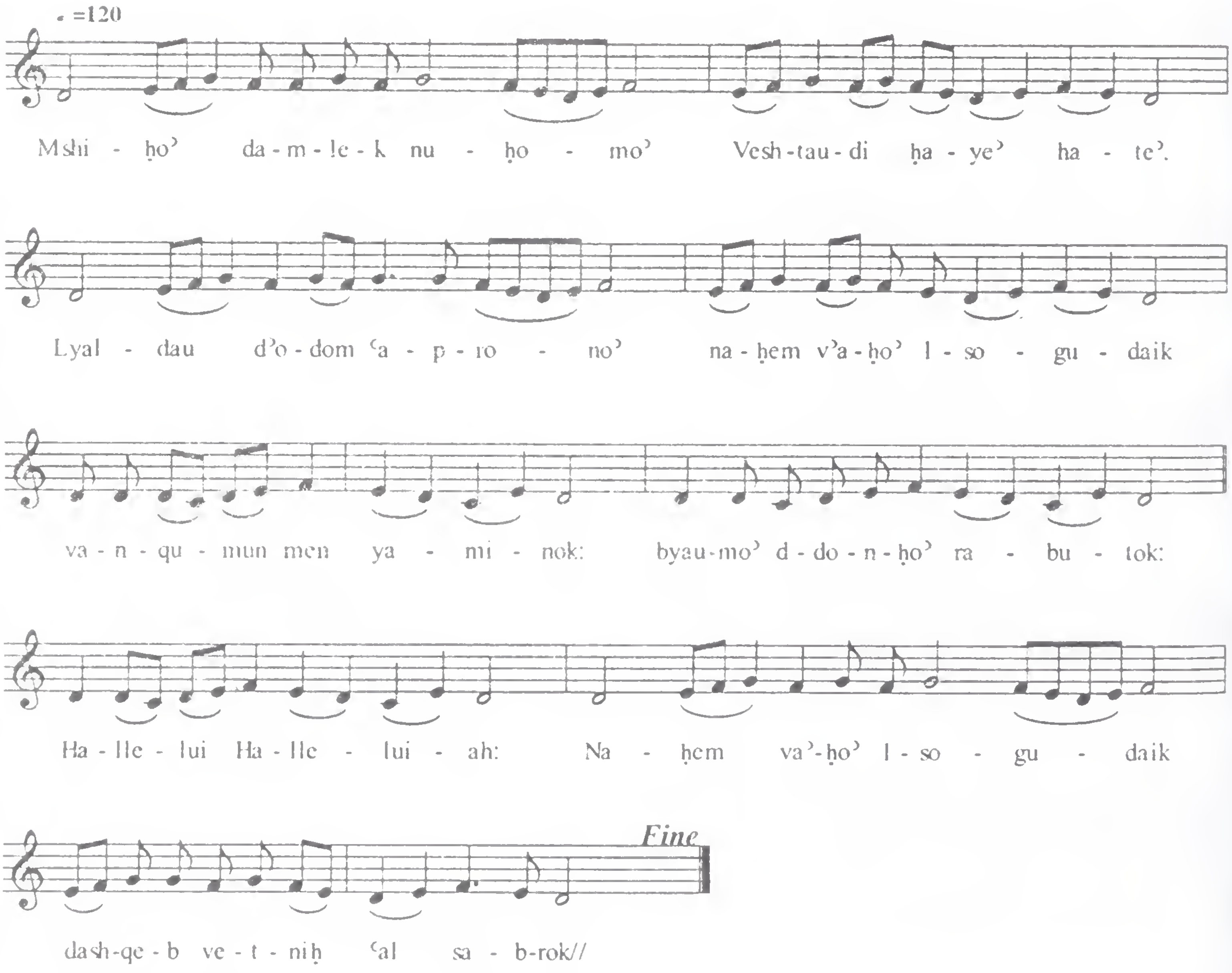
ܩܪܒܬ ܐܠܦܐ ܠܠܡܝܢܐ ܘܩܪܒ ܘܡܛܐ
ܫܘܠܡܐ. ܘܒܢܝ̈ܢܫܐ ܠܐ ܬܝܒܝܢ ܥܬܝܪ̈ܐ ܪܚܡܘ
ܝܢܘܬܐ. ܘܡܣܟܢ̈ܐ ܕܓܠܘܬܐ: ܘܡܠܟ̈ܐ ܘܟܗܢ̈ܐ
ܫܘܚܕܐ ܢܣܒܘ: ܗܠܠ: ܒܪܚܡܝܟ ܡܪܢ ܚܘܣ
ܥܠܝܢ ܘܫܒܘܩ ܚܘ̈ܒܝܢ ܘܚܛܗ̈ܝܢ܀



Sohdhe Ptah Ga'zaikun - 7

ܡܥܢܝܬܐ ܀

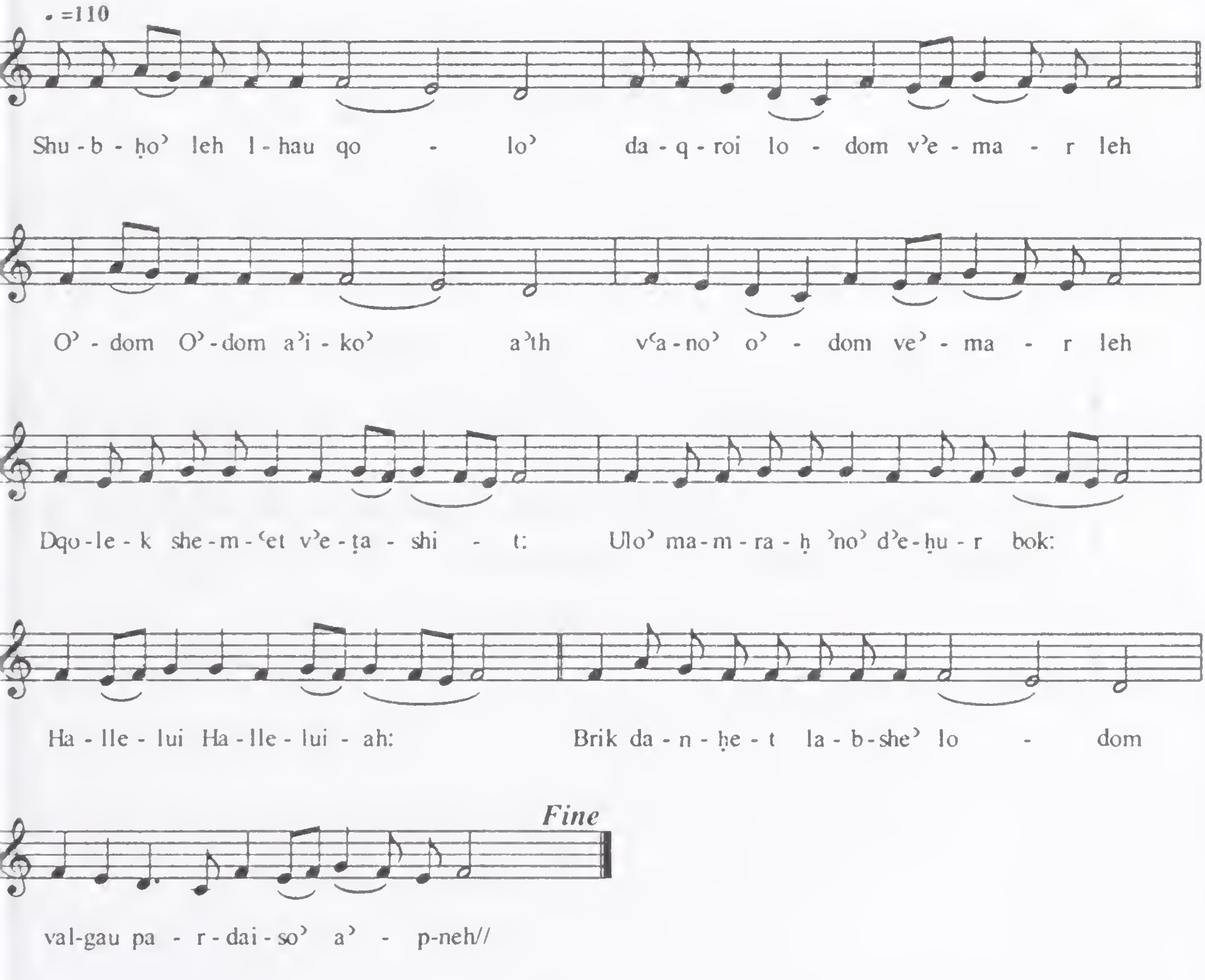
ܡܫܝܚܐ ܕܡܠܟ ܢܘܚܡܐ ܘܐܫܬܘܕܝ ܚܝܐ
ܚܕܬܐ. ܠܝܠܕܘܗܝ ܕܐܕܡ ܥܦܪܢܐ ܢܚܡ ܘܐܚܐ
ܠܣܓܘܕܝܟ. ܘܢܩܘܡܘܢ ܡܢ ܝܡܝܢܟ: ܒܝܘܡܐ
ܕܕܢܚܐ ܪܒܘܬܟ: ܗܠܠ: ܢܚܡ ܘܐܚܐ ܠܣܓܘܕܝܟ
ܕܫܩܒ ܘܐܬܢܝܚ ܥܠ ܣܒܪܟ܀



Sohdhe Ptah Ga'zaikun - 7

ܐܚܪܢܐ ܀

ܫܘܒܚܐ ܠܗ ܠܗܘ ܩܠܐ ܕܩܪܐ ܠܐܕܡ
ܘܐܡܪ ܠܗ. ܐܕܡ ܐܕܡ ܐܝܟܐ ܐܢܬ ܘܐܢܐ ܐܕܡ
ܘܐܡܪ ܠܗ. ܕܩܠܟ ܫܡܥܬ ܘܐܛܫܝܬ: ܘܠܐ
ܡܡܪܚ ܐܢܐ ܕܐܚܘܪ ܒܟ: ܗܠܠܘܝܐ: ܒܪܝܟ ܕܢܚܬ
ܠܒܫܗ ܠܐܕܡ ܘܠܓܘ ܦܪܕܝܣܐ ܐܦܢܗ ܀



Qolo' 16 – Sohdhe 'Apisunoi

1) *Gushmonoyo* – 8 Rekne; Rish Qolo is seen in the Sapro of the Shima of Monday.

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division that can be applied for all 8 rekne.

- - - - - [5]

- - - - - - [6]

- - - - - - - - - - - - - [12]

- - - - - - [6]

- - - - - - - [7]

- - - - - - - - - - - [10]

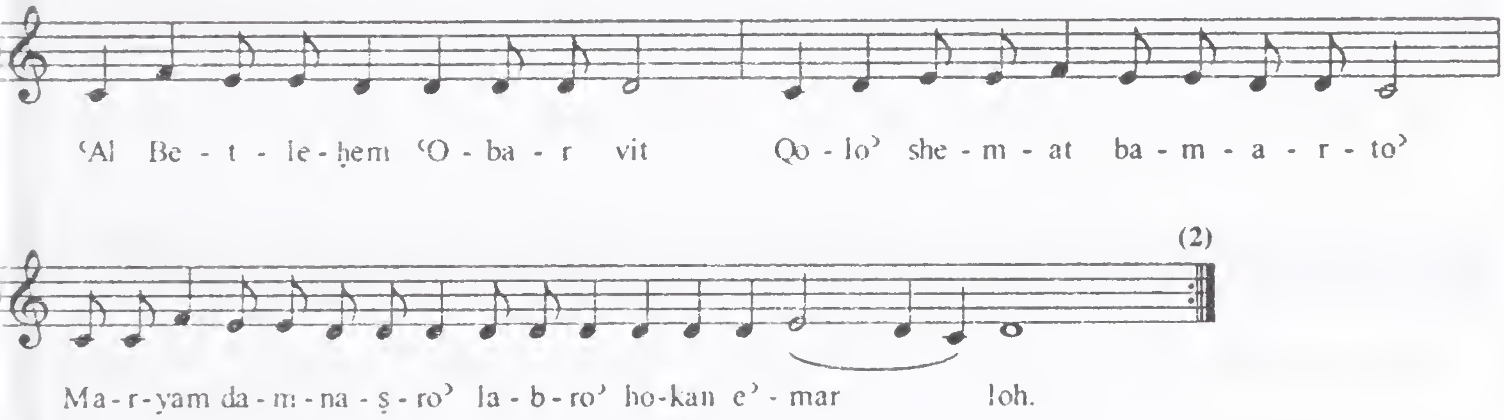
Frequency of Use – Frequently used as it is found in the Shimo, Nineveh Lent, Great Lent, and throughout the Penqito

Soh'dhe 'Aphisunoi - 1

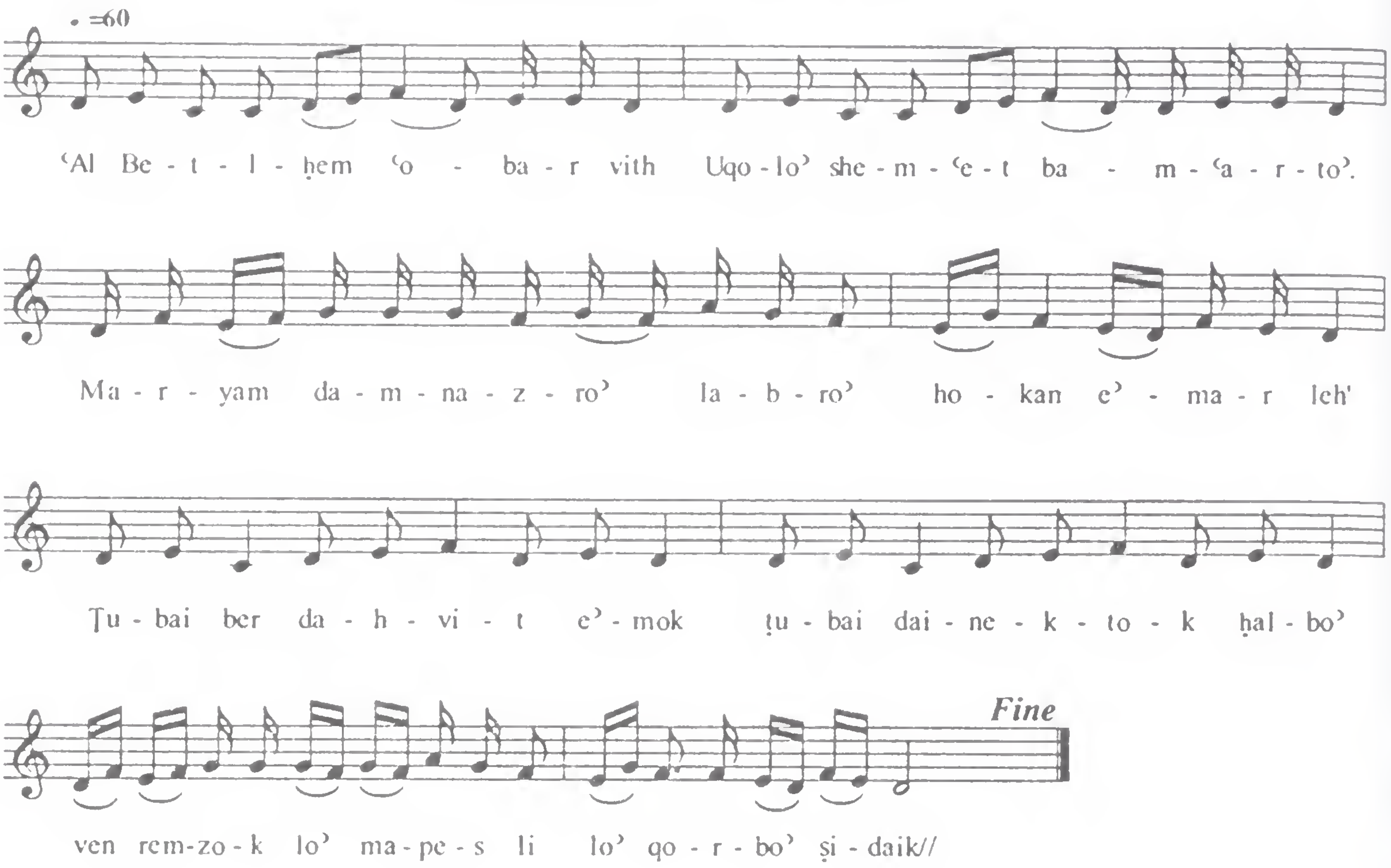
ܡܕܒܪܐ.

ܥܠ ܒܝܬܠܚܡ ܥܒܪܬ ܕܘܝܕ ܘܩܠܐ
ܫܡܥܬ ܒܡܥܪܬܐ. ܡܪܝܡ ܕܡܢܨܪܬ ܠܒܪܗ
ܗܟܢ ܐܡܪܐ ܠܗ. ܝܠܘܕܐ ܒܪܝ ܕܒܝܬ ܕܘܝܕ ܐܝܟ
ܝܠܘܕܐ ܕܐܒܗܘܗܝ ܢܒܝܐ. ܗܐ ܓܡܝܪܐ ܟܠ ܡܠܟܘܬ
ܒܟܠ ܡܕܝܢ ܕܢܒܝܐ܀

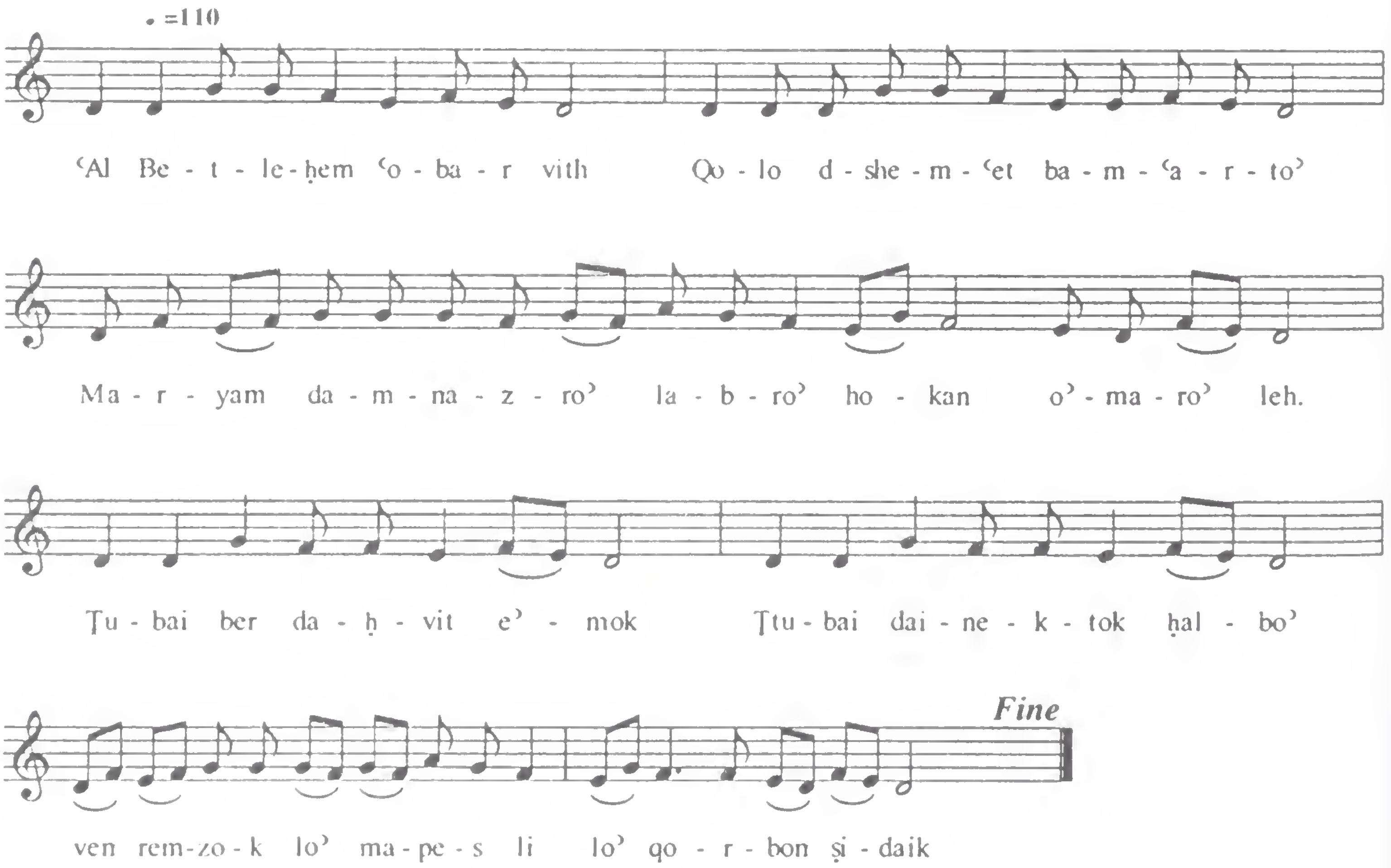
Sohdhe Apisunoi- 1 A



Soh'dhe 'Aphisunoi - 1 B



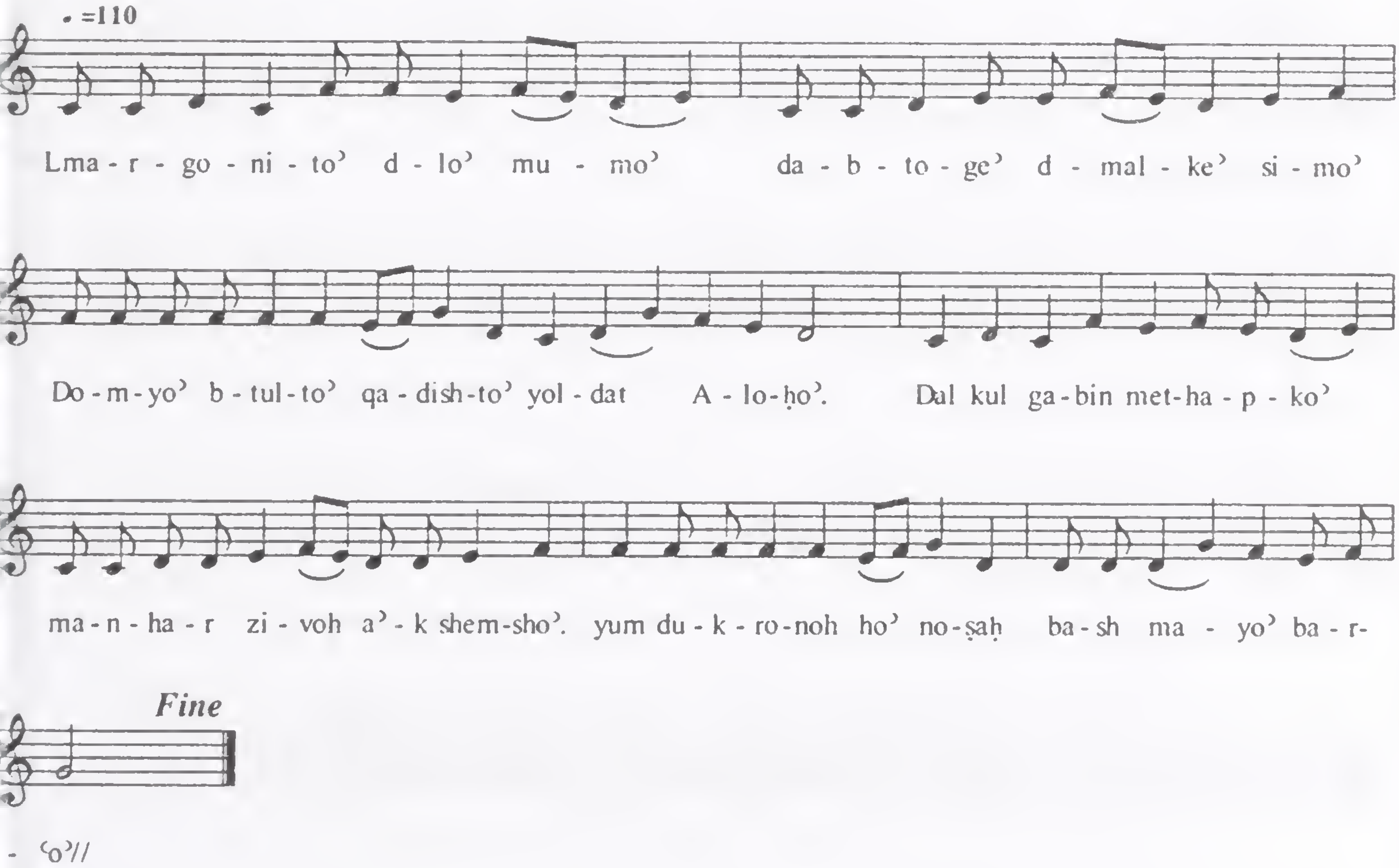
Soh'dhe 'Aphisunoi - 1 C



Soh'dhe 'Aphisunoi - 2

ܐܘܢܝܐ.

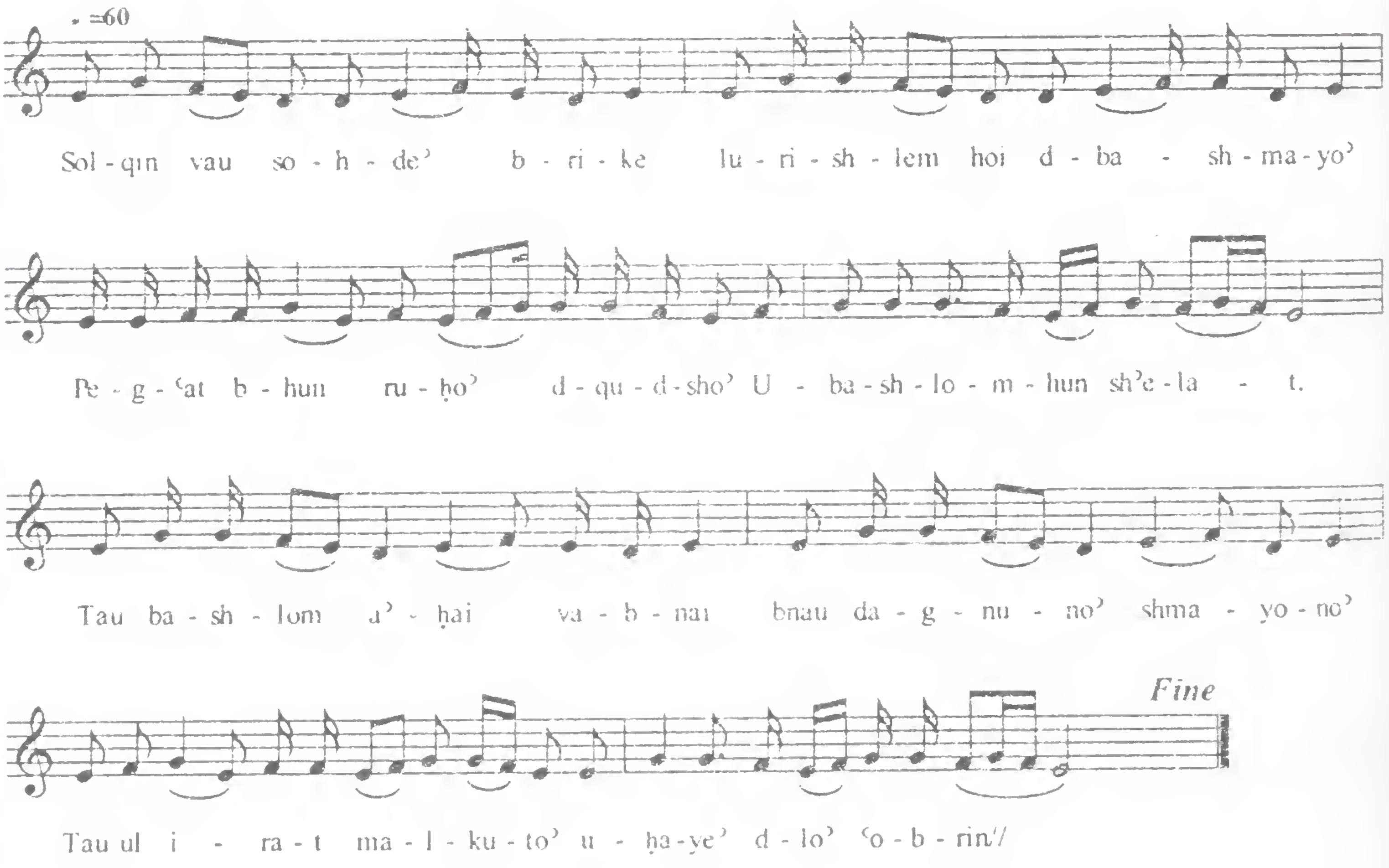
ܠܡܪܓܢܝܬܐ ܕܠܐ ܡܘܡܐ ܕܒܬܐܓܐ
ܕܡܠܟܐ ܣܝܡܐ. ܕܡܝܐ ܒܬܘܠܬܐ ܩܕܝܫܬܐ
ܝܠܕܬ ܐܠܗܐ. ܕܥܠ ܟܠ ܓܒܝܢ ܡܬܗܦܟܐ
ܡܢܗܪ ܙܝܘܗ ܐܝܟ ܫܡܫܐ. ܝܘܡ ܕܘܟܪܢܗ ܗܐ
ܢܨܚ ܒܫܡܝܐ ܘܒܐܪܥܐ܀



Soh'dhe 'Aphisunoi - 3

ܠܚܘܕܝܗ.

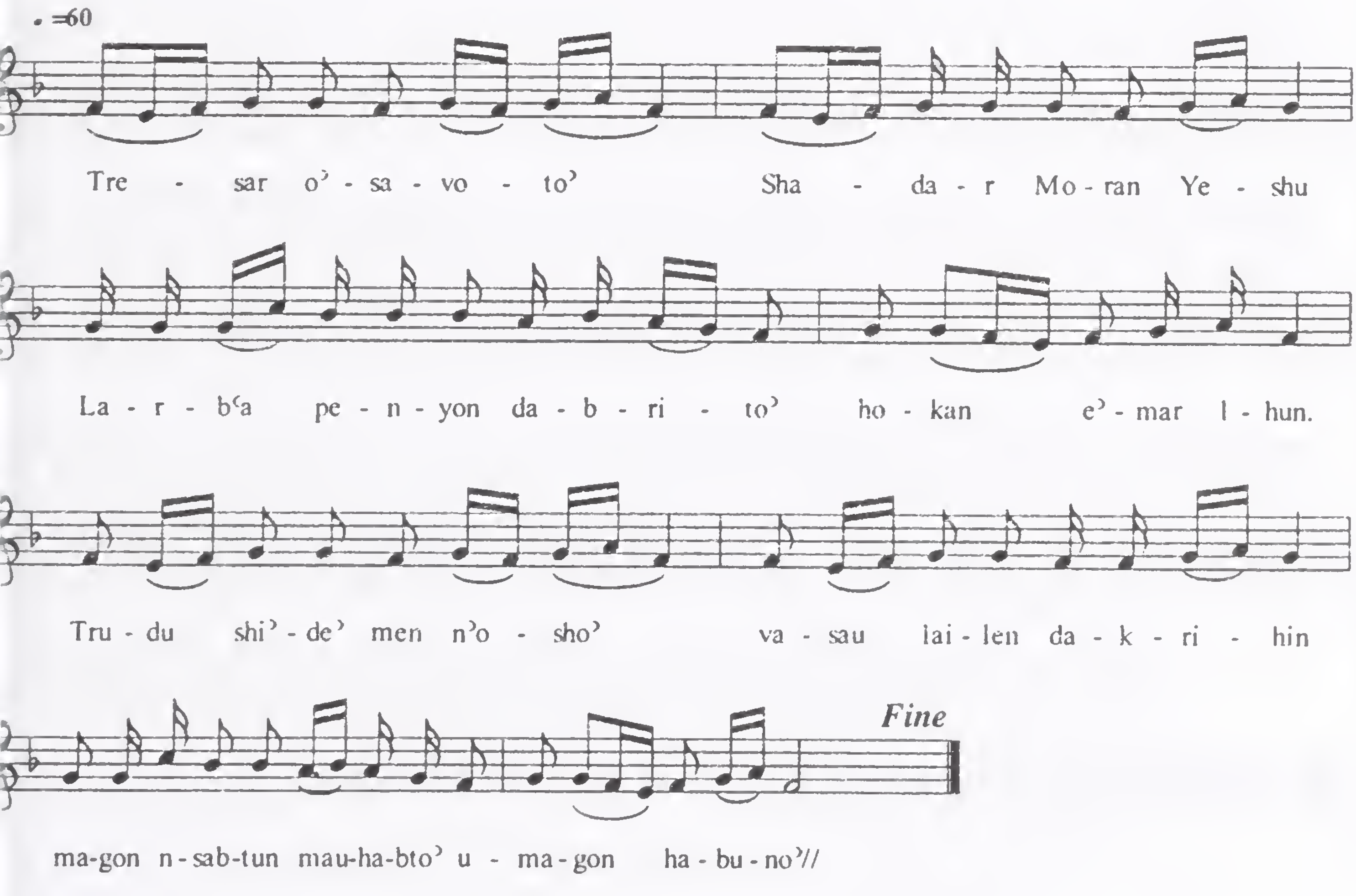
ܣܠܩܝܢ ܗܘܘ ܣܗܕܐ ܒܪܝܟܐ ܠܐܘܪܫܠܡ ܗܝ
ܕܒܫܡܝܐ. ܦܓܥܬ ܒܗܘܢ ܪܘܚܐ ܕܩܘܕܫܐ
ܘܒܫܠܡܗܘܢ ܫܐܠܬ. ܬܘ ܒܫܠܡ ܐܚܝ ܘܒܢܝ
ܒܢܘ ܕܓܢܘܢܐ ܫܡܝܢܐ. ܬܘ ܥܘܠܘ ܝܪܬܘ
ܡܠܟܘܬܐ ܘܚܝܐ ܕܠܐ ܥܒܪܝܢ܀



Soh'dhe 'Aphisunoi 4

ܪܒܝܥܐ.

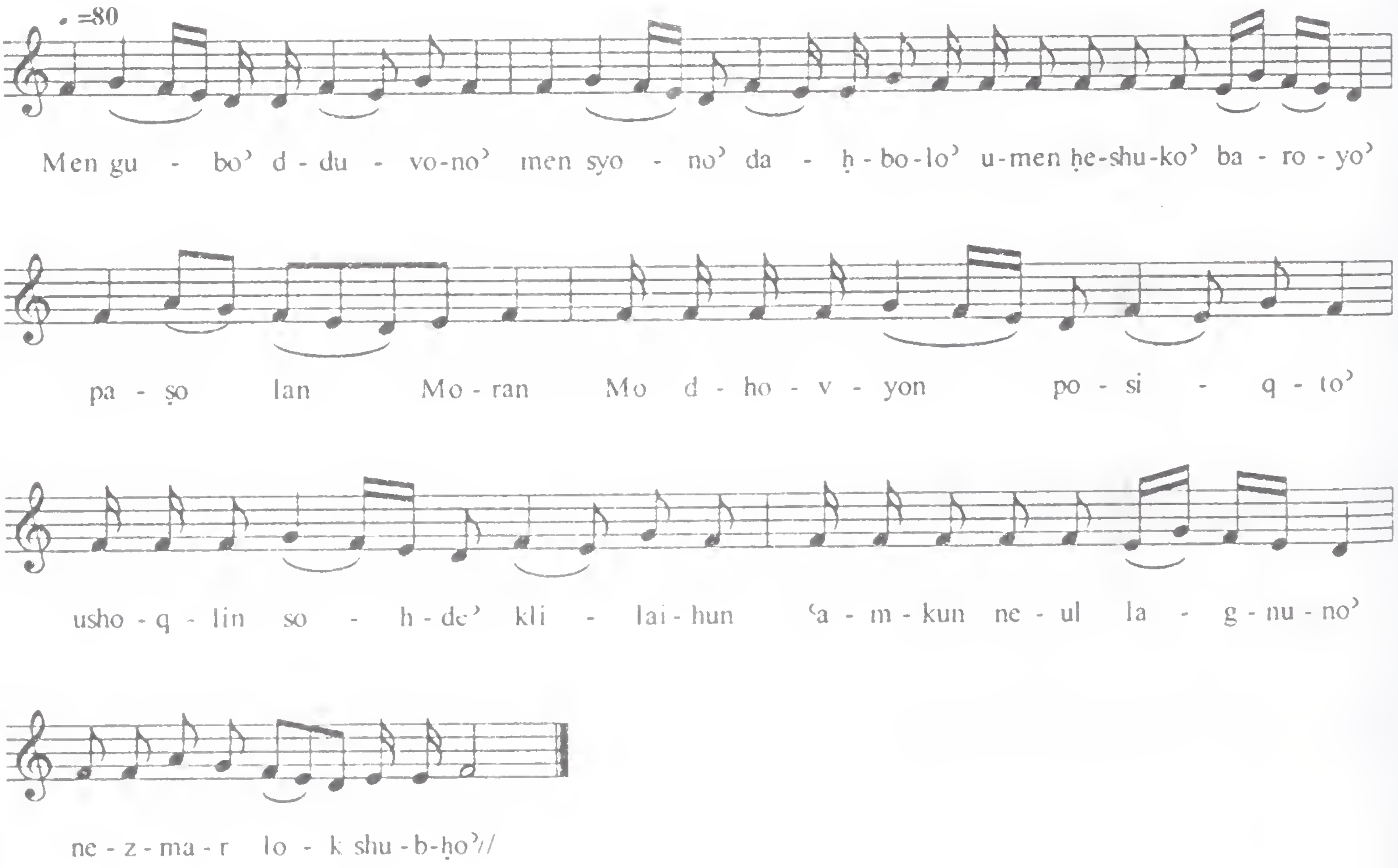
ܬܪܥܣܪ ܐܣܝ̈ܘܬܐ ܫܕܪ ܡܪܢ ܝܫܘܥ. ܠܐܪܒܥ
ܦܢܝ̈ܢ ܕܒܪܝܬܐ ܗܟܢ ܐܡܪ ܠܗܘܢ. ܛܪܘܕܘ
ܫܐܕ̈ܐ ܡܢ ܐ̱ܢܫ̈ܐ ܘܐܣܘ ܠܟܠܗܘܢ ܕܟܪܝܗܝܢ.
ܡܓܢ ܢܣܒܬܘܢ ܡܘܗܒܬܐ ܘܡܓܢ ܗܒܘ ܐ̱ܢܝܢ܀



Soh'dhe 'Aphisunoi - 5

ܣܘܓܝܬܐ.

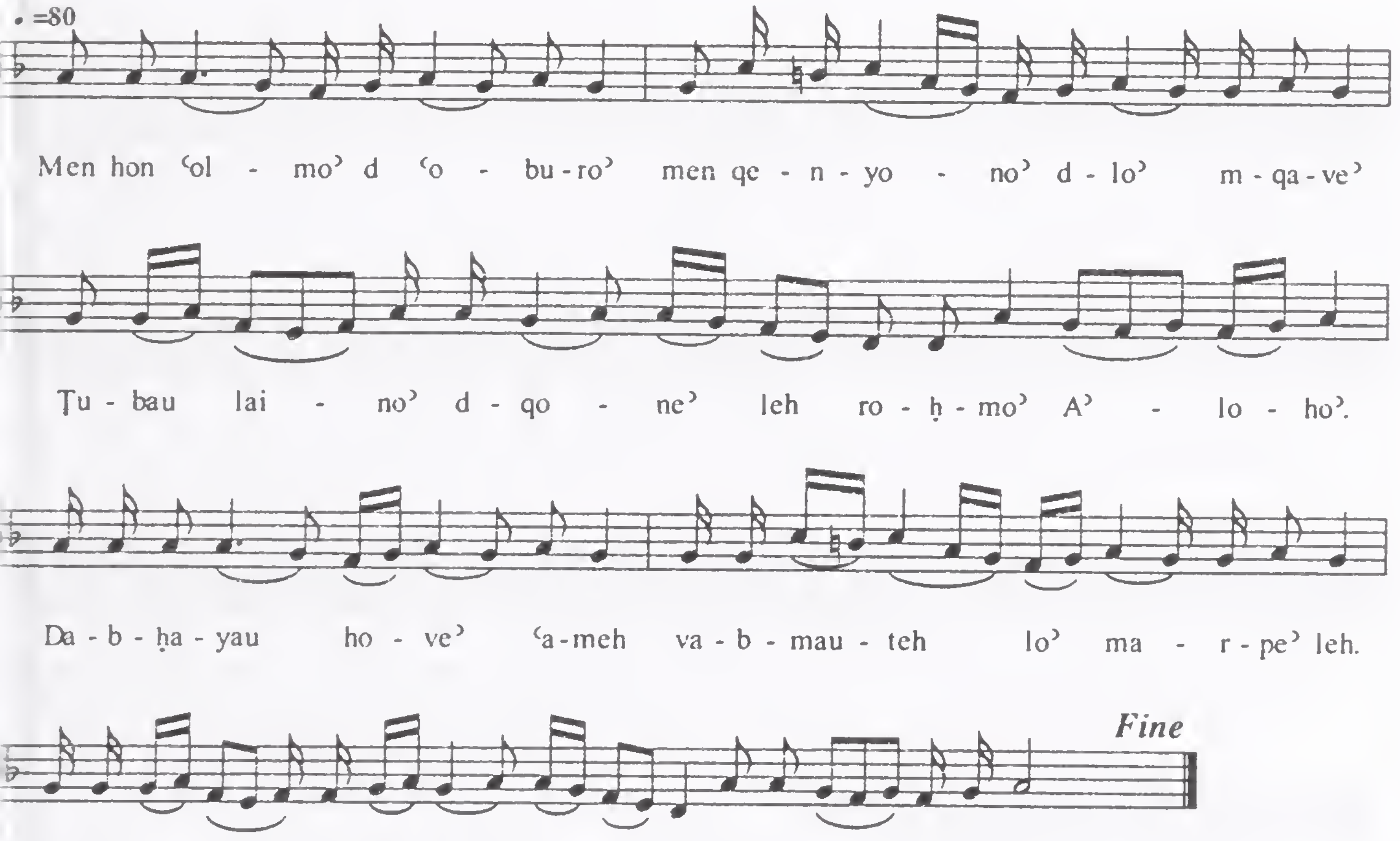
ܡܢ ܓܘܒܐ ܕܕܘܘܢܐ ܘܡܢ ܨܝܢܐ ܕܚܒܠܐ.
ܘܡܢ ܚܫܘܟܐ ܒܪܝܐ ܦܨܐ ܠܢ ܡܪܢ. ܡܐ
ܕܚܒܝܘܢ ܦܣܝܩܬܐ ܘܫܩܠܝܢ ܣܘܚܕܐ ܟܠܝܠܝܗܘܢ.
ܥܡܟܘܢ ܢܥܘܠ ܠܓܢܘܢܐ ܢܙܡܪ ܠܟ
ܫܘܒܚܐ܀



Soh'dhe 'Aphisunoi - 6

ܡܟܟܐ܀

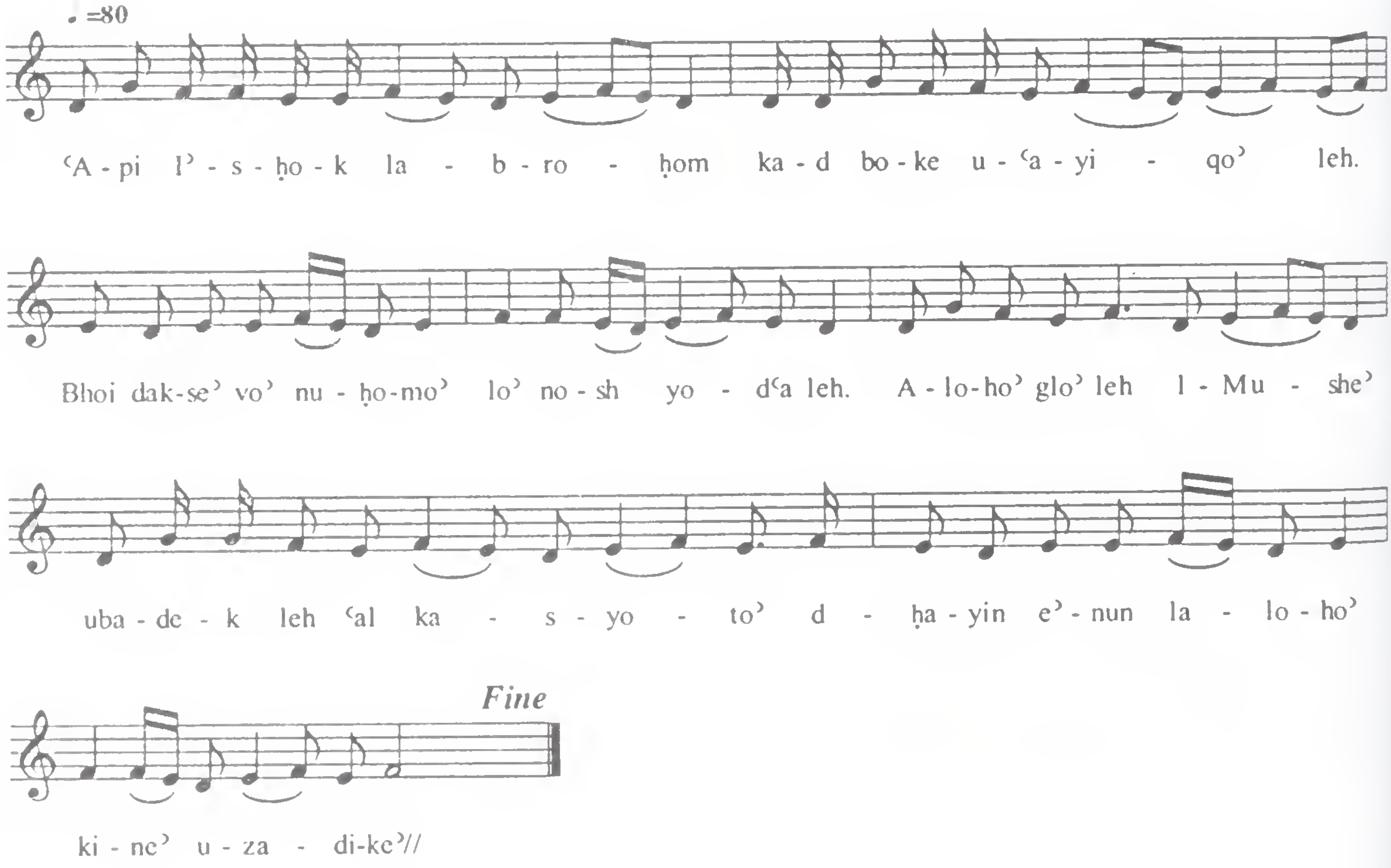
ܡܢ ܗܿܘ ܥܠܡܐ ܕܥܒܘܪܐ ܡܢ ܩܢܝܢܐ ܕܠܐ
ܡܩܘܐ. ܛܘܒܝܗܘܢ ܠܐܝܢܐ ܕܩܢܐ ܠܗ ܪܚܡܐ
ܐܠܗܐ. ܕܒܚܝܘܗܝ ܗܘܐ ܥܡܗ ܘܒܡܘܬܗ ܠܐ
ܡܪܦܐ ܠܗ. ܘܒܝܘܡܐ ܕܗܘܐ ܕܝܢܐ ܥܒܕ
ܥܠܘܗܝ ܪ̈ܚܡܐ܀



Soh'dhe 'Aphisunoi - 7

ܡܥܢܝܬܐ܀

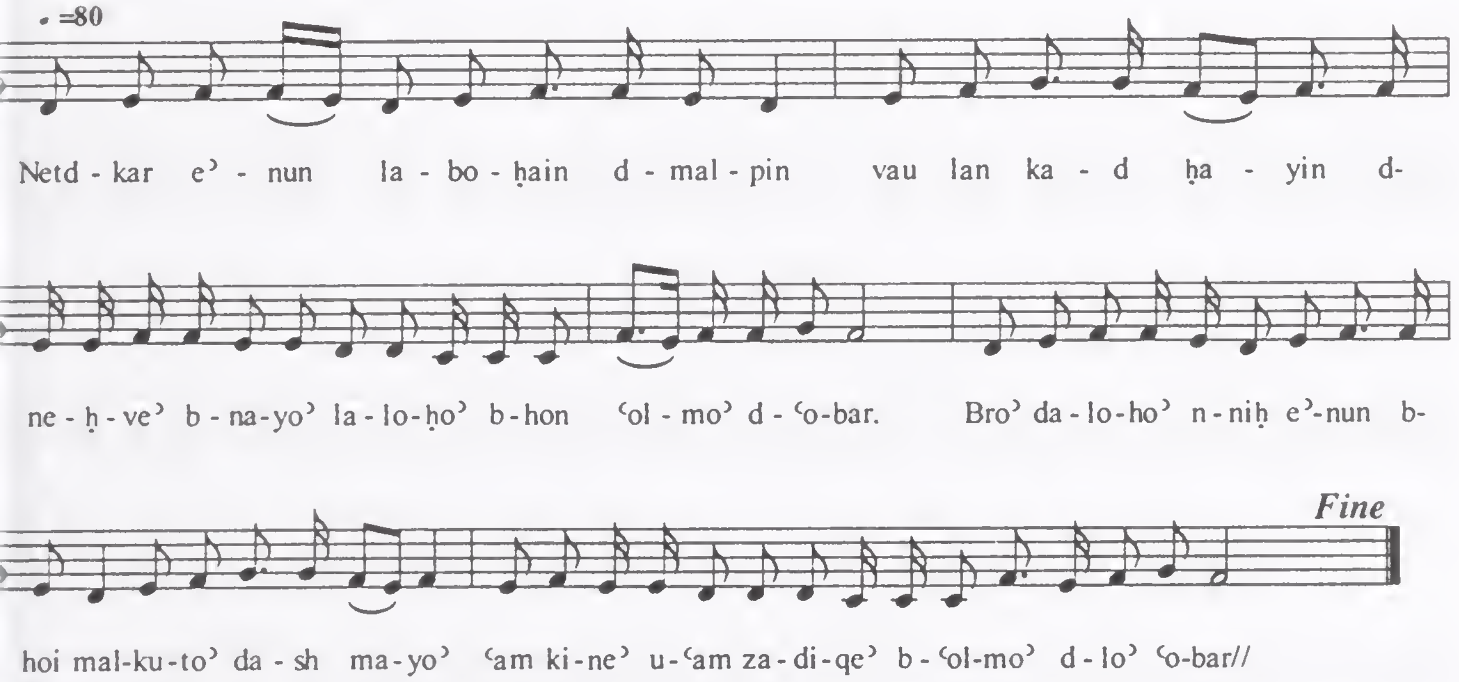
ܐܦܝ ܠܐܣܚܩ ܠܒܪܗܡ ܟܕ ܒܟܐ ܘܥܝܩܐ
ܠܗ. ܒܗܝ ܕܟܣܐ ܗܘܐ ܢܘܚܡܐ ܠܐ ܐܢܫ ܝܕܥ
ܠܗ. ܐܠܗܐ ܓܠܐ ܠܗ ܠܡܘܫܐ ܘܒܕܩ ܠܗ
ܥܠ ܟܣܝܘܬܐ. ܕܚܝܝܢ ܐܢܘܢ ܠܐܠܗܐ ܟܐܢܐ
ܘܙܕܝܩܐ܀



Soh'dhe 'Aphisunoi - 8

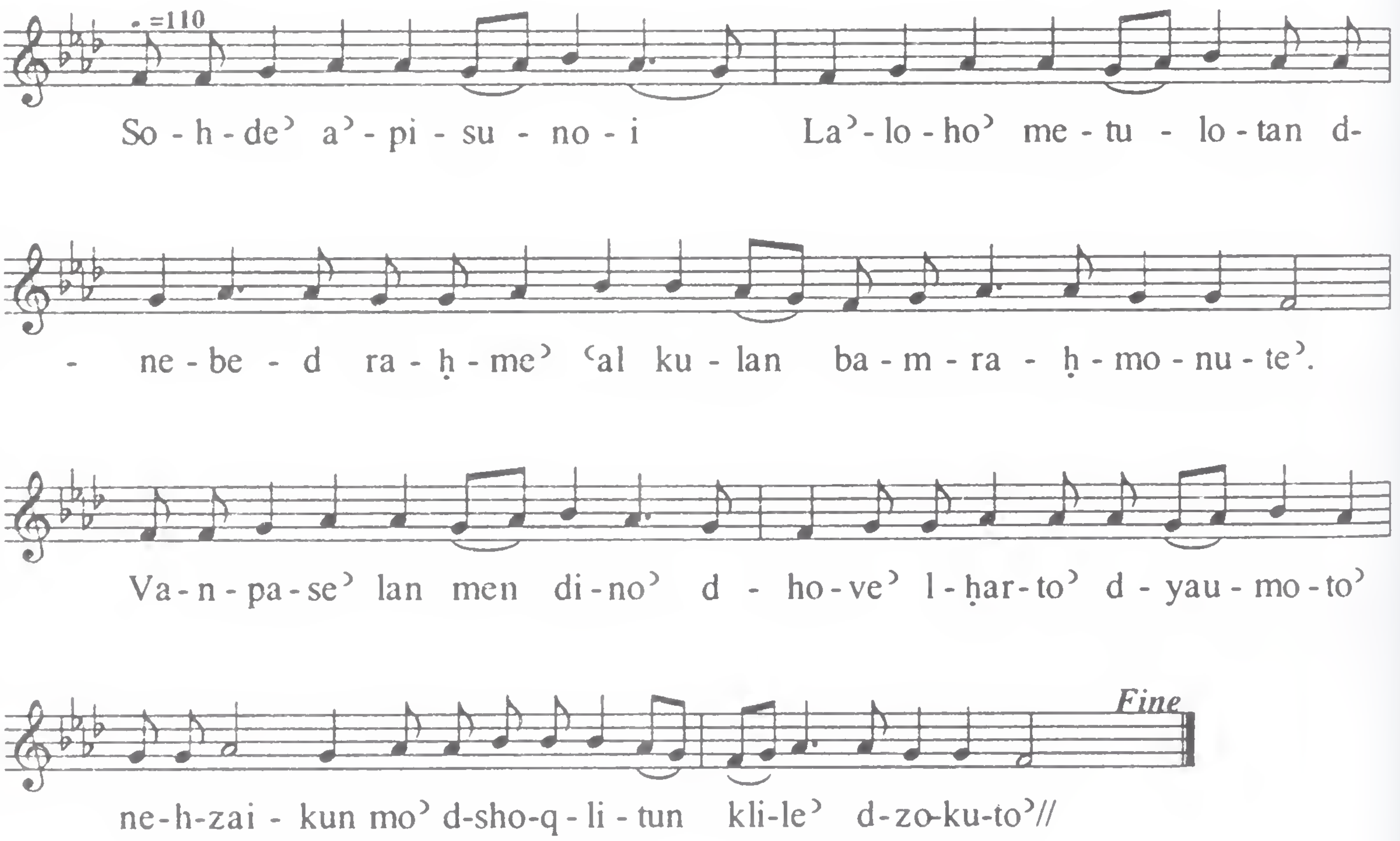
ܐܦܝܣܢܐ ܀

ܢܬܕܟܪ ܐܢܘܢ ܠܐܒܗܝܢ ܕܡܠܦܝܢ ܗܘܘ ܠܢ ܟܕ
ܚܝܝܢ. ܕܢܗܘܐ ܒܢܝܐ ܠܐܠܗܐ ܒܗܢ ܥܠܡܐ
ܕܥܒܪ. ܒܪܐ ܕܐܠܗܐ ܢܢܝܚ ܐܢܘܢ ܒܗܘ
ܡܠܟܘܬܐ ܕܫܡܝܐ. ܥܡ ܟܐܢܐ ܘܥܡ ܙܕܝܩܐ
ܒܥܠܡܐ ܕܠܐ ܥܒܪ܀



Soh'dhe 'Aphisunoi - Reesh Qolo'

ܬܘܠܘ ܢܬܪܘ ܡܠܟܘܬܐ . ܘܥܡܐ ܘܠܐ ܒܡܫܪܝܢ ❖
ܦܬܘܪܐ ܐܬܦܫܝܛܬ.. ܠܐܠܗܐ ܡܬܬܟܠܝܢ . ܘܢܬܒܥܘܢ
ܘܡܫܒܐ ܕܠܐ ܟܠܝܢ . ܒܡܪܚܡܢܘܬܗ . ܗܘܘ ܕܩܪܐ ܠܟܘܢ
ܡܢ ܘܕܢܐ . ܘܗܘܐ ܒܡܚܙܝܬܐ ܘܢܦܩܬܐ . ܒܢܚܝܪܘܬܗܘܢ
ܡܢ ܘܡܫܠܡܢܘܬܗܘܢ . ܒܟܠܢܐ ܘܐܦܘܟܝܬܐ ❖



lo 17 – Hvi Lo' L-Napsho'

1) *Gushmonoyo* '– 8 Rekne; Rish Qolo is seen in the Ramsho' of Tuesday..

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division that can be applied for all 8 rekne.

- - - - - - - - - - - [10]

- - - - - - - - - - - - - - [13]

- - - - - - - - [7]

- - - - - - - - - - - - - - [13]

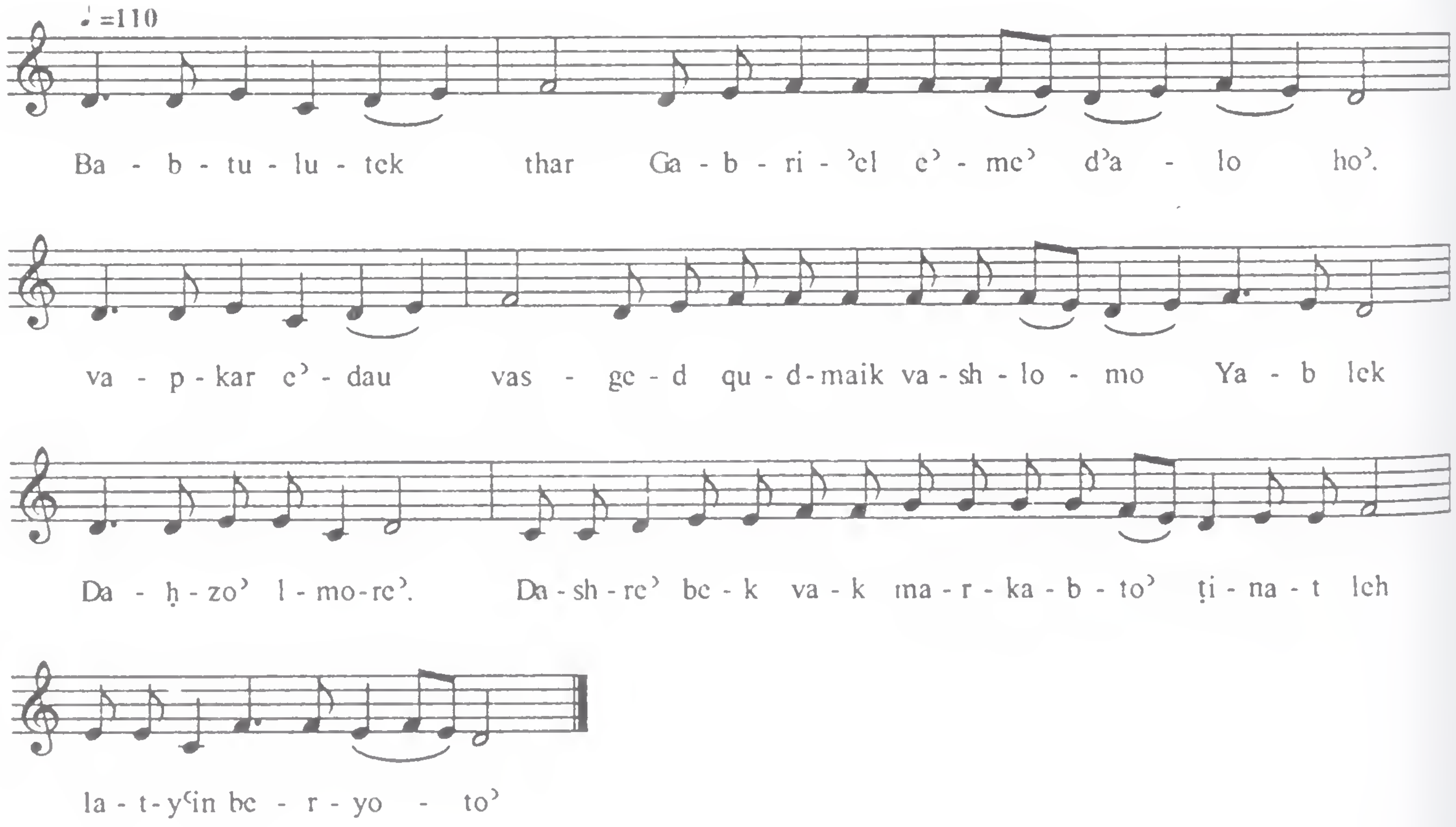
3) *Frequency of Use* – Frequently used as it is found in the Shimo Hashonoyo, Church Consecration., Great Fast. and throughout the Penqito

Hvi Lo' L-Napsho' -1

ܥܠ ܕܗܘܝ ܠܗ ܠܢܦܫ ܡܣܟܢܐ ܀

ܩܘܡܐ.

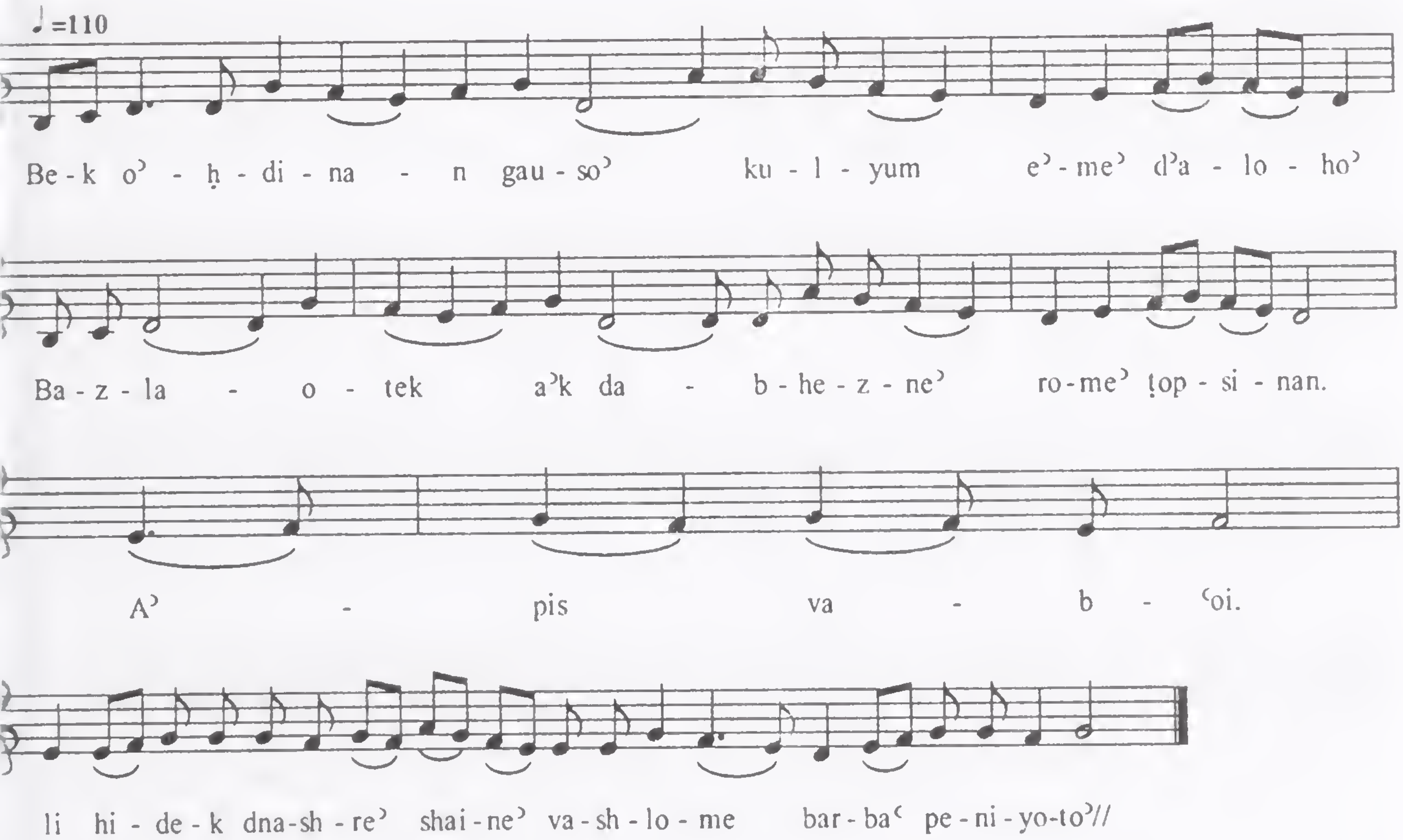
ܒܒܬܘܠܘܬܟܝ ܣܒܪ ܓܒܪܝܐܝܠ ܐܡܗ
ܕܐܠܗܐ. ܘܦܓܪܗ ܐܝܕܘܗܝ ܘܣܓܕ ܩܕܡܝܟܝ
ܘܫܠܡܐ ܝܗܒ ܠܟܝ. ܕܚܙܐ ܠܡܪܐ. ܕܫܪܐ
ܒܟܝ. ܘܐܝܟ ܡܪܟܒܬܐ ܛܥܝܢܬ ܠܗ ܠܛܥܝܢ
ܒܪܝܬܐ ܀



Hvi Lo' L-Napsho' -2

ܠܐܪܡܐ.

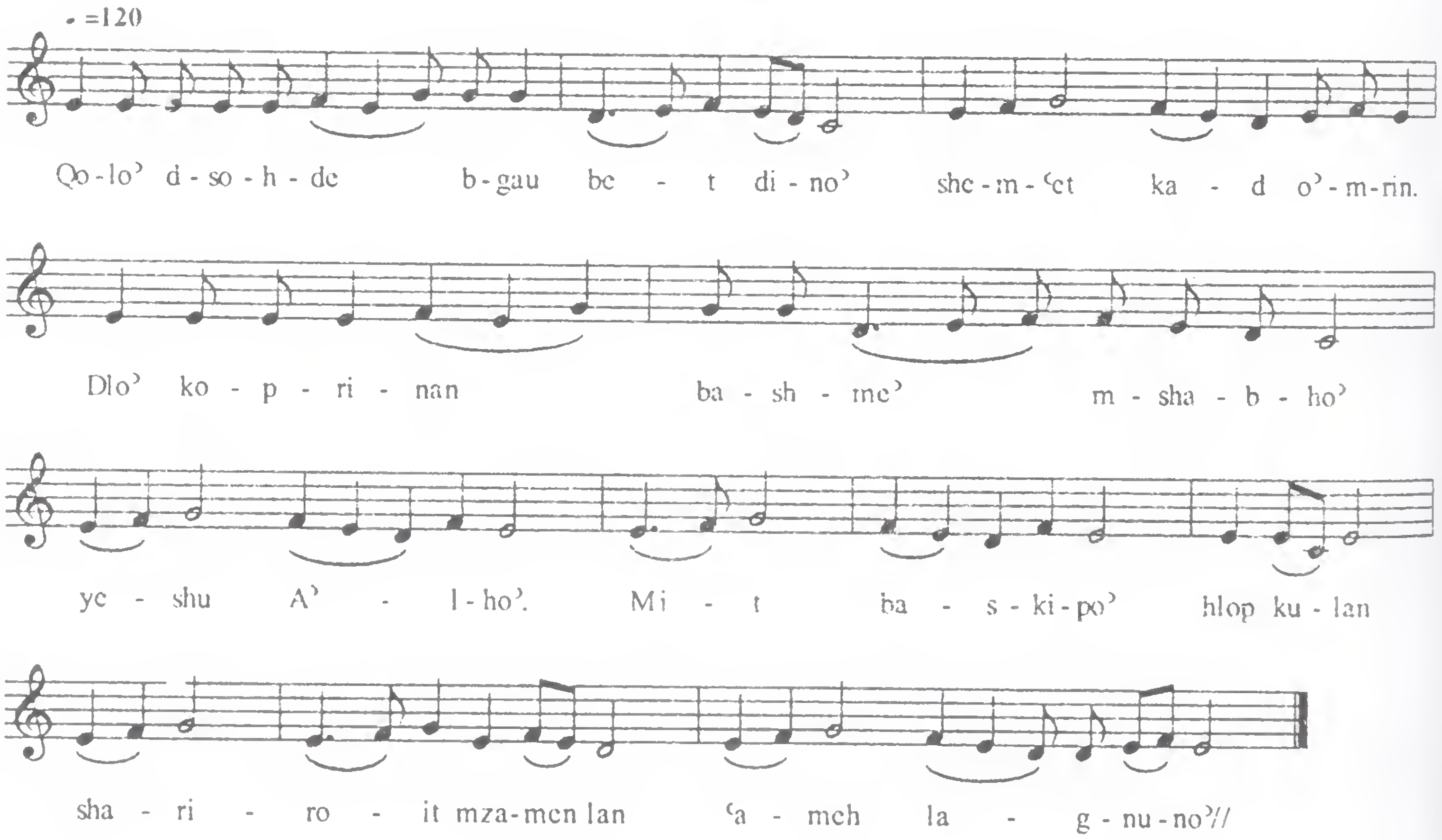
ܒܟ ܐܚܝܕܝܢܢ ܓܘܣܐ ܟܠܝܘܡ ܐܡܗ ܕܐܠܗܐ.
ܒܨܠܘܬܟܝ ܐܝܟ ܕܒܚܣܢܐ ܪܘܡܐ
ܬܦܣܝܢܢ. ܐܦܝܣ ܘܒܥܝ ܠܝܚܝܕܟܝ. ܕܢܫܪܐ
ܫܝܢܐ ܘܫܠܡܐ ܒܐܪܒܥ ܦܢܝܬܐ܀



Hvi Lo' L-Napsho'-3

ܐܚܪܢܐ.

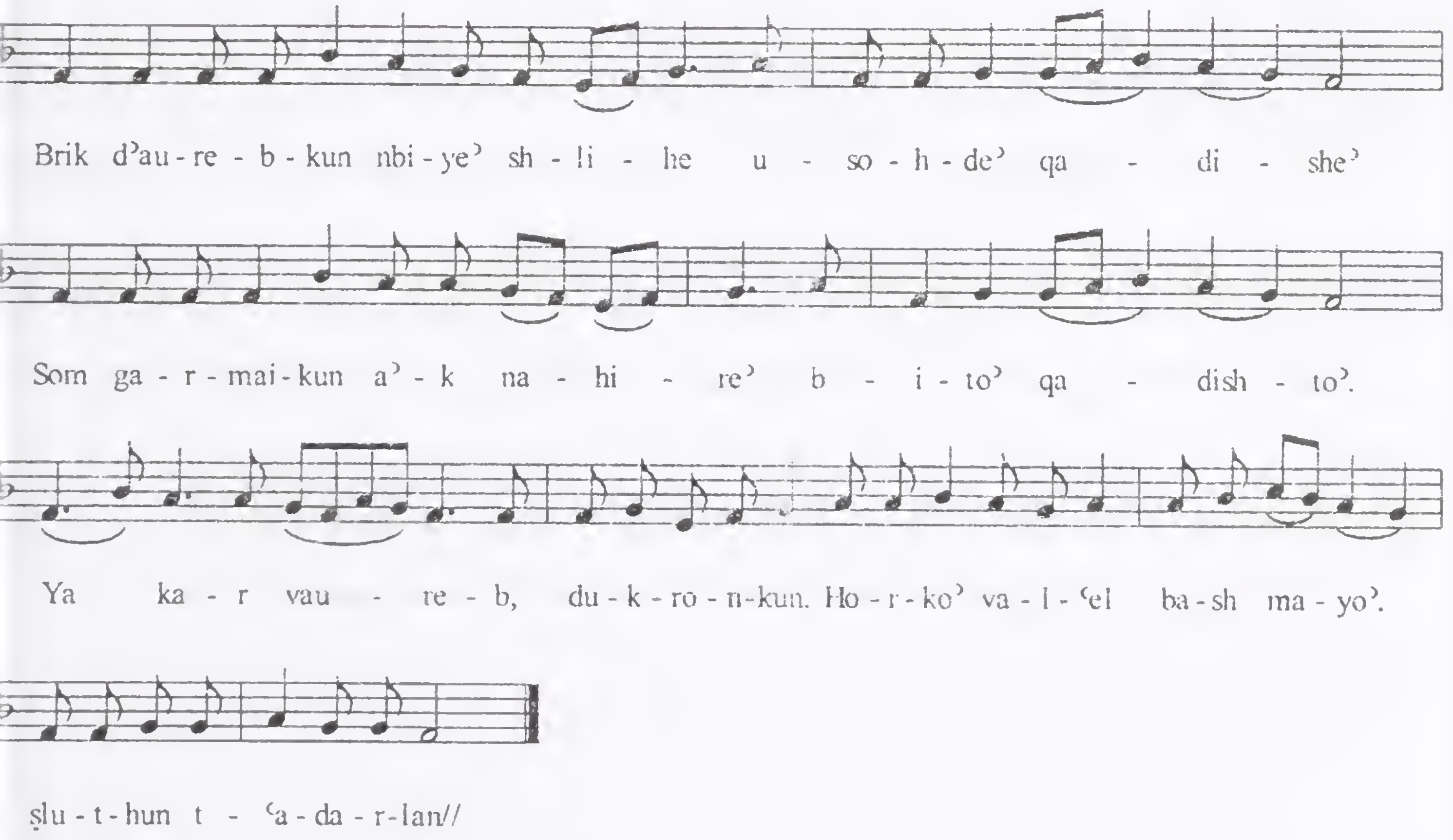
ܩܠܐ ܕܣܗܕ̈ܐ ܒܓܘ ܒܝܬ ܕܝܢܐ ܫܡܥܬ
ܟܕ ܐܡܪܝܢ ܕܠܐ ܟܦܪܝܢܢ ܒܫܡܗ ܡܫܒܚܐ
ܕܝܫܘܥ ܐܠܗܐ. ܡܝܬ ܒܣܝܦܐ ܚܠܦ ܟܠܢ.
ܫܪܝܪܐ ܕܡܙܡܢ ܠܢ ܥܡܗ ܠܓܢܘܢܐ܀



Hvi Lo' L-Napsho' -4

ܙܥܘܪܐ.

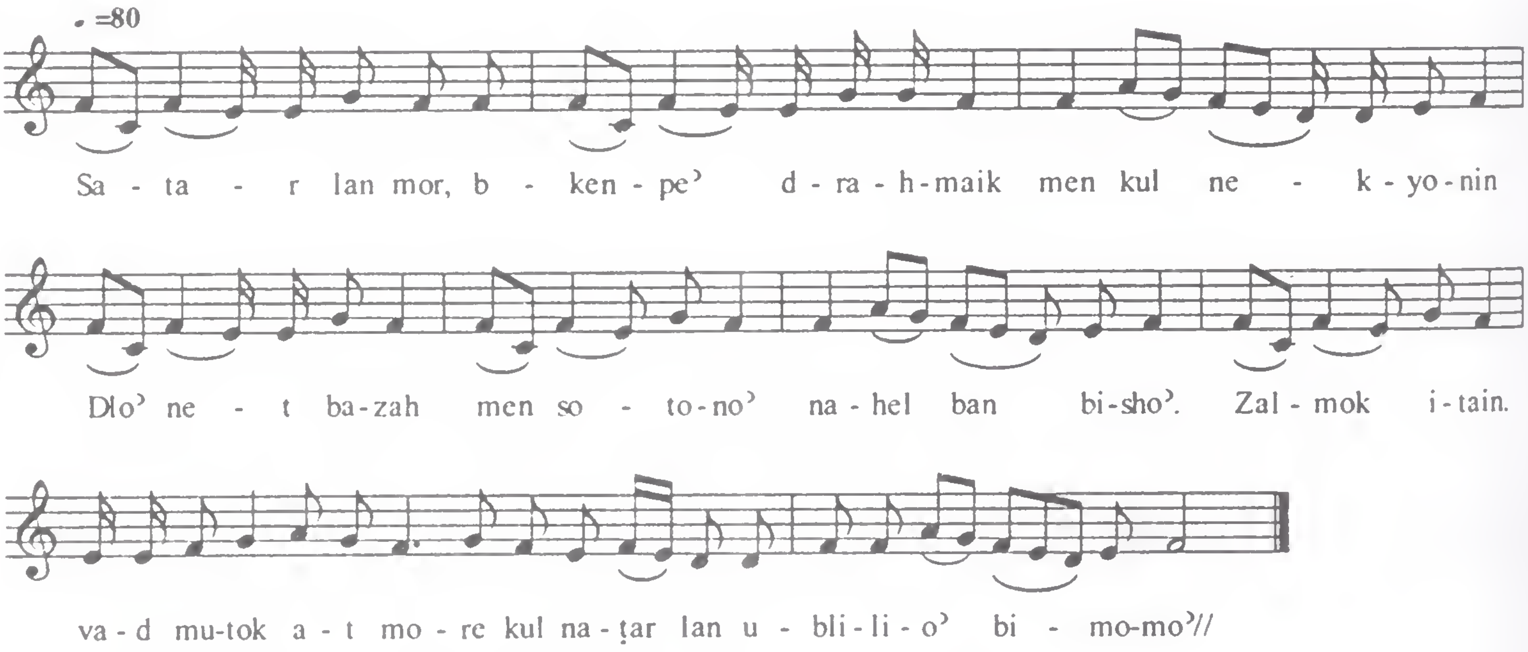
ܒܪܝܟ ܕܐܘܪܒܟܘܢ ܢܒܝܐ ܫܠܝܚܐ ܘܣܗܕܐ
ܩܕܝܫܐ. ܣܡ ܓܪܡܝܟܘܢ ܐܝܟ ܢܗܝܪܐ
ܒܥܕܬܐ ܩܕܝܫܬܐ. ܝܩܪ ܘܐܪܒ ܕܘܟܪܢܟܘܢ.
ܗܪܟܐ ܘܠܥܠ ܒܫܡܝܐ ܨܠܘܬܟܘܢ ܬܥܕܪ
ܠܢ܀



Hvi Lo' L-Napsho' -5

ܡܥܢܝܬܐ.

ܣܛܪ ܠܢ ܡܪܝ ܒܟܢܦܐ ܕܪܚܡܝܟ ܡܢ ܟܠ
ܢܟܝܢܝܢ. ܕܠܐ ܢܬܒܙܚ ܡܢ ܣܛܢܐ ܘܢܚܠ ܒܢ
ܒܝܫܐ. ܨܠܡܟ ܐܝܬܝܢ ܘܕܡܘܬܟ. ܐܢܬ ܡܪܐ
ܟܠ ܢܛܪ ܠܢ ܒܠܠܝܐ ܘܒܐܝܡܡܐ܀



Hvi Lo' L-Napsho' -6

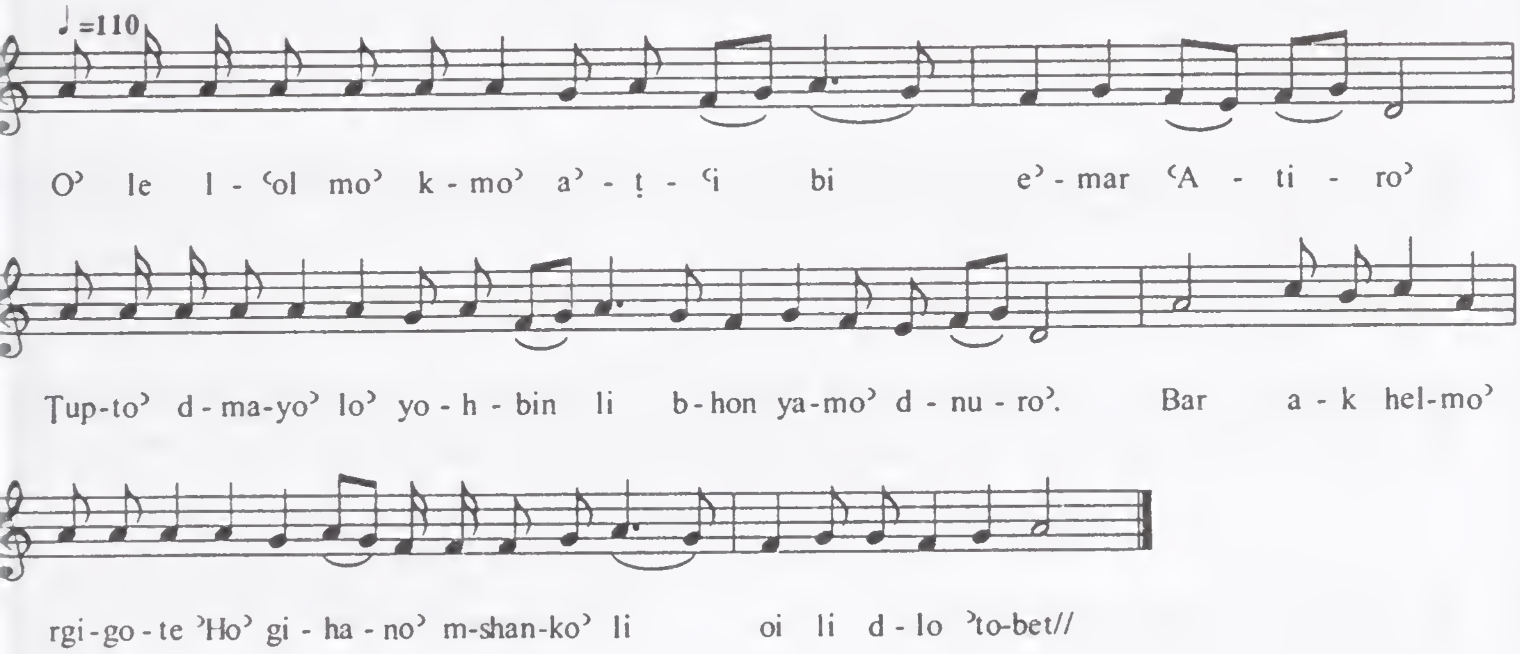
ܡܥܢܝܬܐ.

ܐܘ ܠܗ ܠܥܠܡܐ ܟܡܐ ܐܛܥܝ ܒܝ ܐܡܪ ܥ

ܬܝܪܐ. ܛܘܦܬܐ ܕܡܝܐ ܠܐ ܝܗܒܝܢ ܠܝ ܒܗܘܢ ܝ

ܡܐ ܕܢܘܪܐ. ܒܪ ܐܟ ܚܠܡܐ ܪܓܝܓܘܬܗ.

ܗܘ ܓܝܗܢܐ ܡܫܢܩܐ ܠܝ ܘܝ ܠܝ ܕܠܐ ܬܒܬ܀



Hvi Lo' L-Napsho' -7

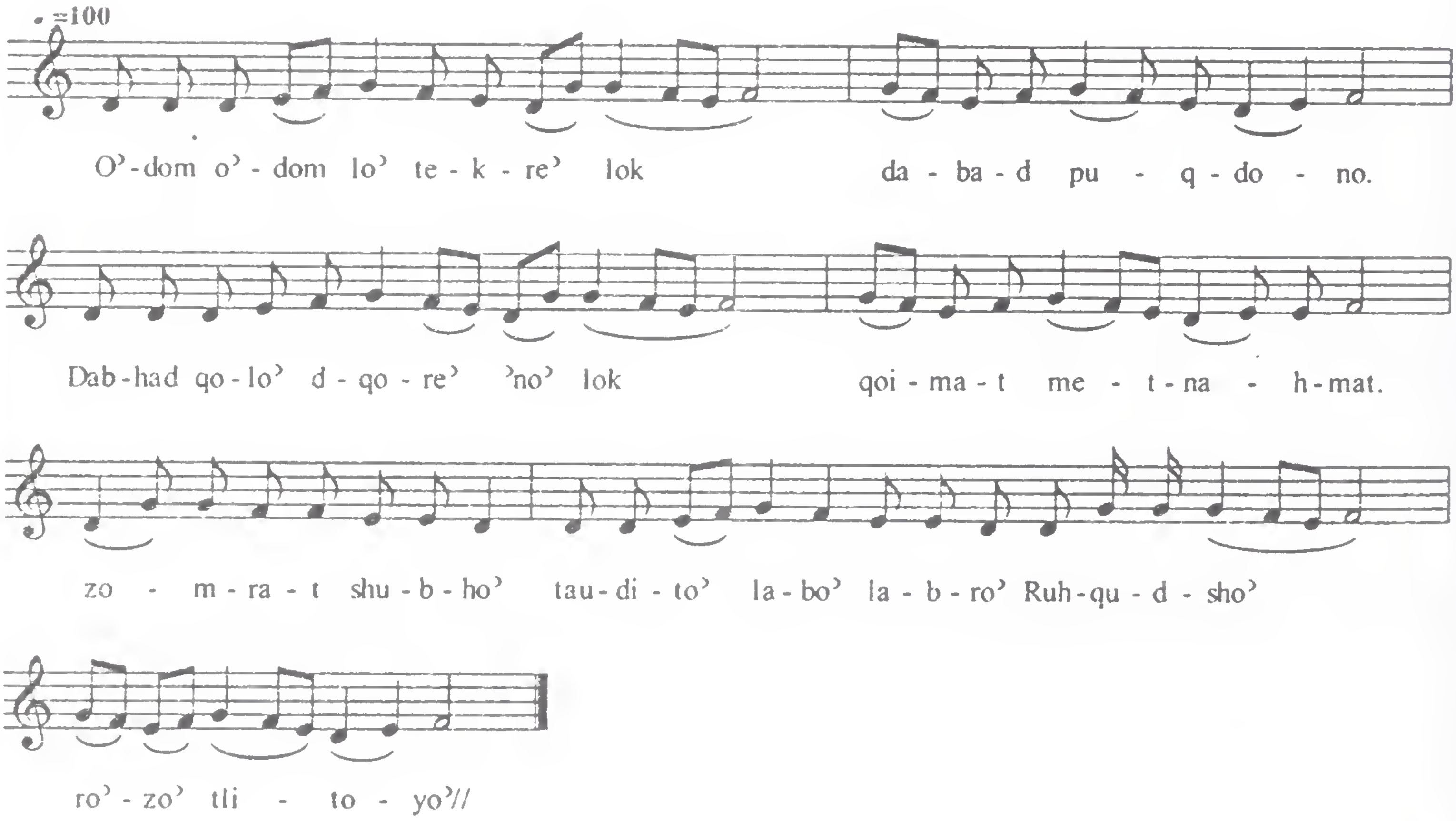
ܡܫܝܚܐ.

ܐܕܡ ܐܕܡ ܠܐ ܬܩܪܐ ܠܟ ܕܥܒܕ ܦܘܩܕܢܐ.

ܕܒܚܕ ܩܠܐ ܕܩܪܐ ܐܢܐ ܠܟ ܩܝܡܬ ܡܬܢܚܡܬ.

ܘܙܡܪܐ ܫܘܒܚܐ ܘܬܘܕܝܬܐ ܠܐܒܐ ܘܠܒܪܐ

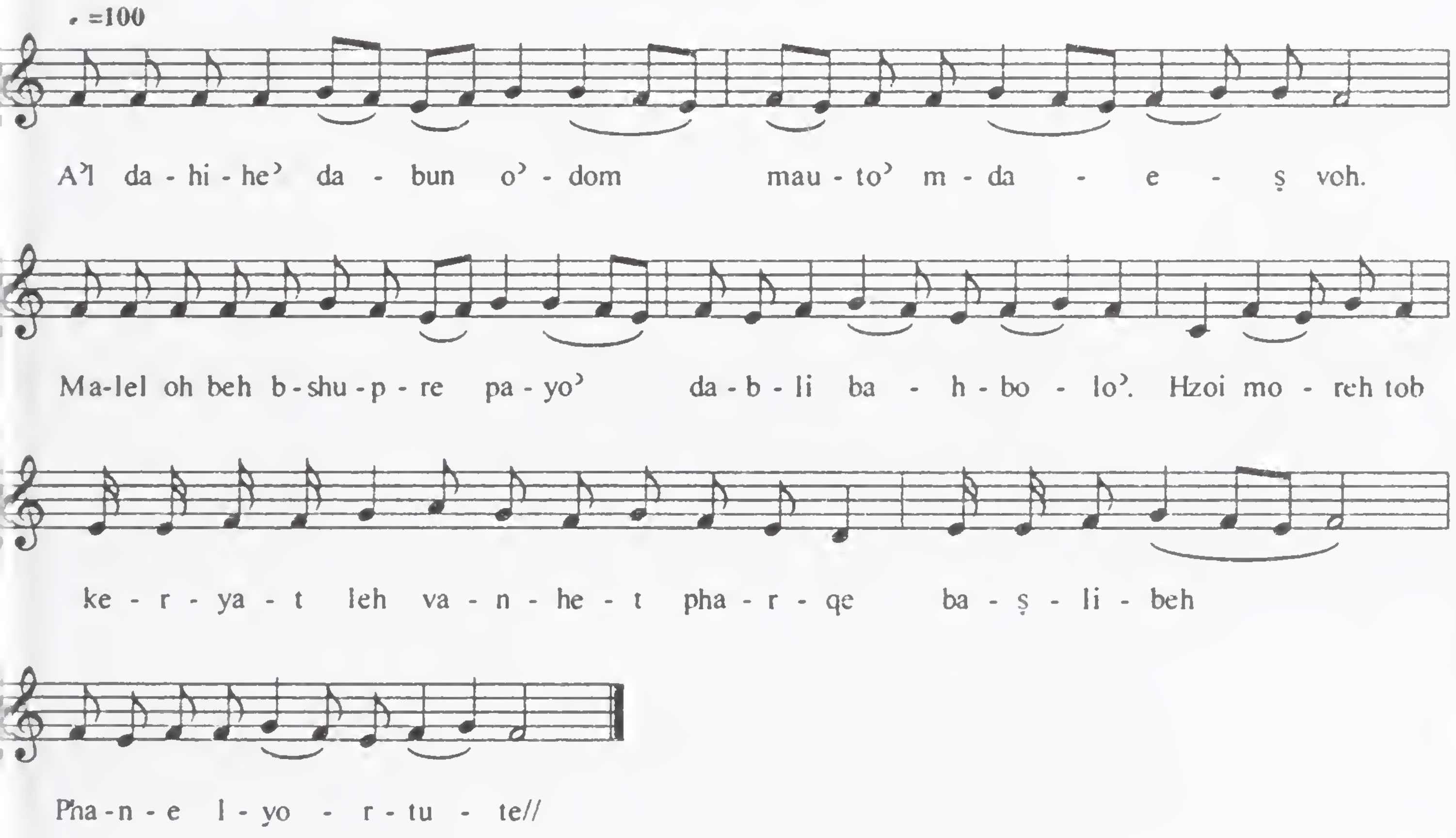
ܘܪܘܚܩܘܕܫܐ ܪܐܙܐ ܬܠܝܬܝܐ܀



Hvi Lo' L-Napsho' -8

ܐܫܘܝܐ.

ܥܠ ܕܚܝܚܐ ܕܒܢܝ ܐܕܡ ܡܘܬܐ ܡܕܥܨ
ܗ̱ܘܐ. ܡܠܠ ܥܡܗ ܒܫܘܦܪܐ ܦܝܐ ܕܒܠܝ
ܒܚܒܠܐ. ܚܙܝ ܡܪܗ ܛܒ ܩܪܝܬ ܠܗ. ܘܢܚܬ
ܦܪܩ ܒܨܠܝܒܗ ܦܢܝ ܠܝܪܘܬܘܬܗ ܀



Qolo 18 - Shlome' d-A'abo'

1) *Gushmonoyo'* – 8 Rekne; Kyonoyo is seen in the 2nd Qolo' of the Sapro of Tuesday.
2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division. It is hepta-syllabic in structure, yet differs from the hepta-syllabic structure of the hymns of Mor Ephrem.

A - - - - - - - - - - - - - - - - [14]
B- - - - - - - - [7]
B - - - - - - - - [7]
A - - - - - - - - - - - - - - - - [14]

3) *Frequency of Use* – Very Frequently used as it is found in the Shima, Nineveh Fast, Great Fast, the Service of Reconciliation, and throughout the West Syriac liturgical tradition.

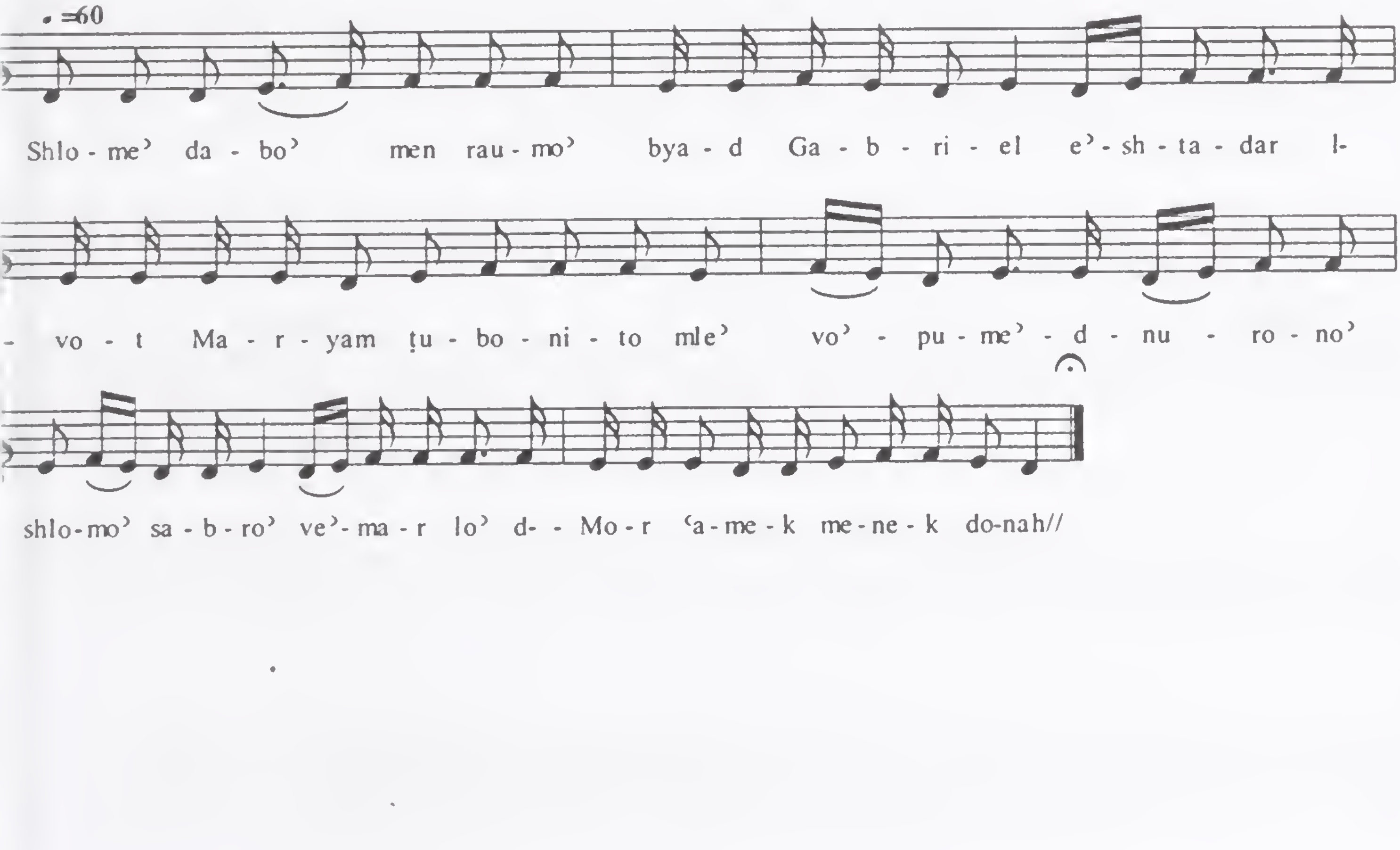
Shlome' d-A'abo' - Reesh Qolo

ܩܠܐ ܕܫܠܡܗ ܕܐܒܐ܀

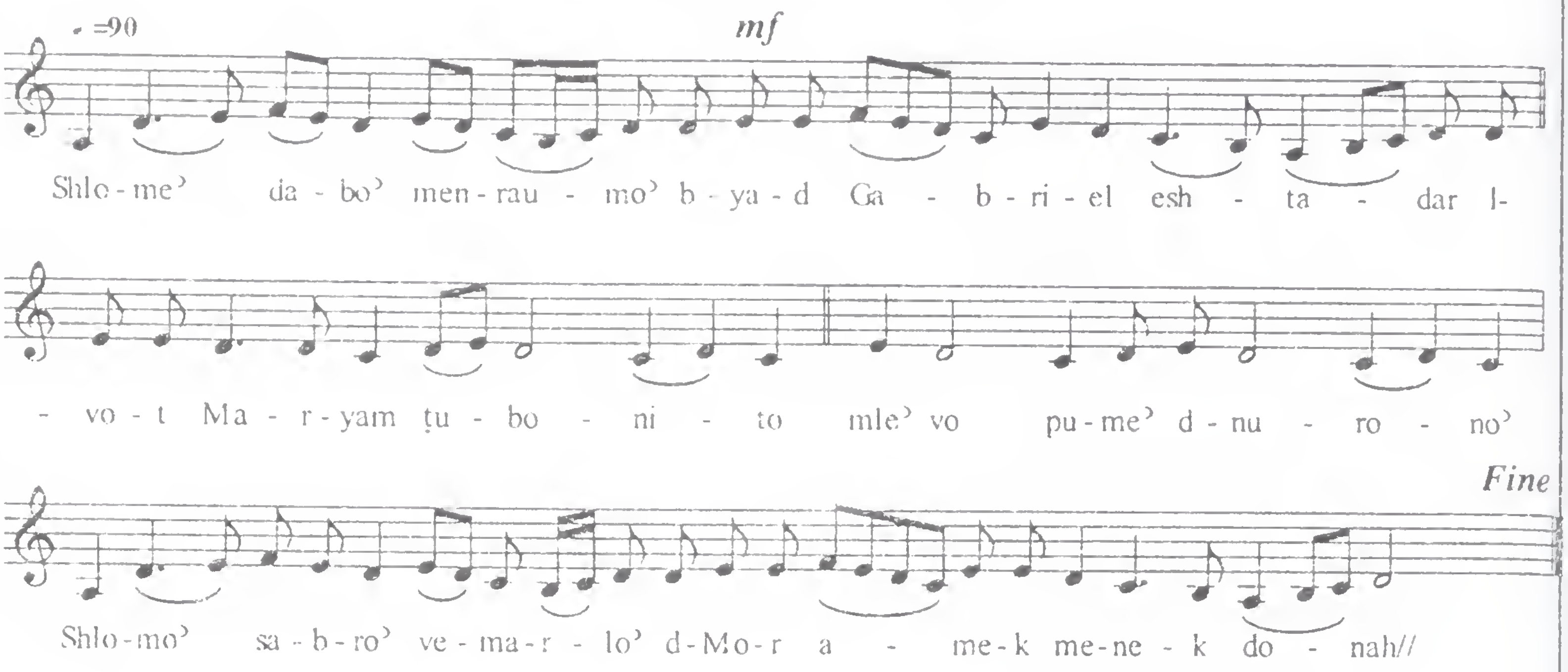
ܩܘܡܐ܀

ܫܠܡܐ ܕܐܒܐ ܡܢ ܪܘܡܐ ܒܝܕ
ܓܒܪܝܐܝܠ ܐܫܬܕܪ. ܠܒܝܬ ܡܪܝܡ ܛܘܒܢܝܬܐ:
ܡܠܐ ܗܘܐ ܦܘܡܗ ܕܢܘܪܐ: ܫܠܡܐ ܣܒܪܐ
ܘܐܡܪ ܠܗ ܕܡܪܢ ܥܡܟܝ. ܘܡܢܟܝ ܕܢܚ܀

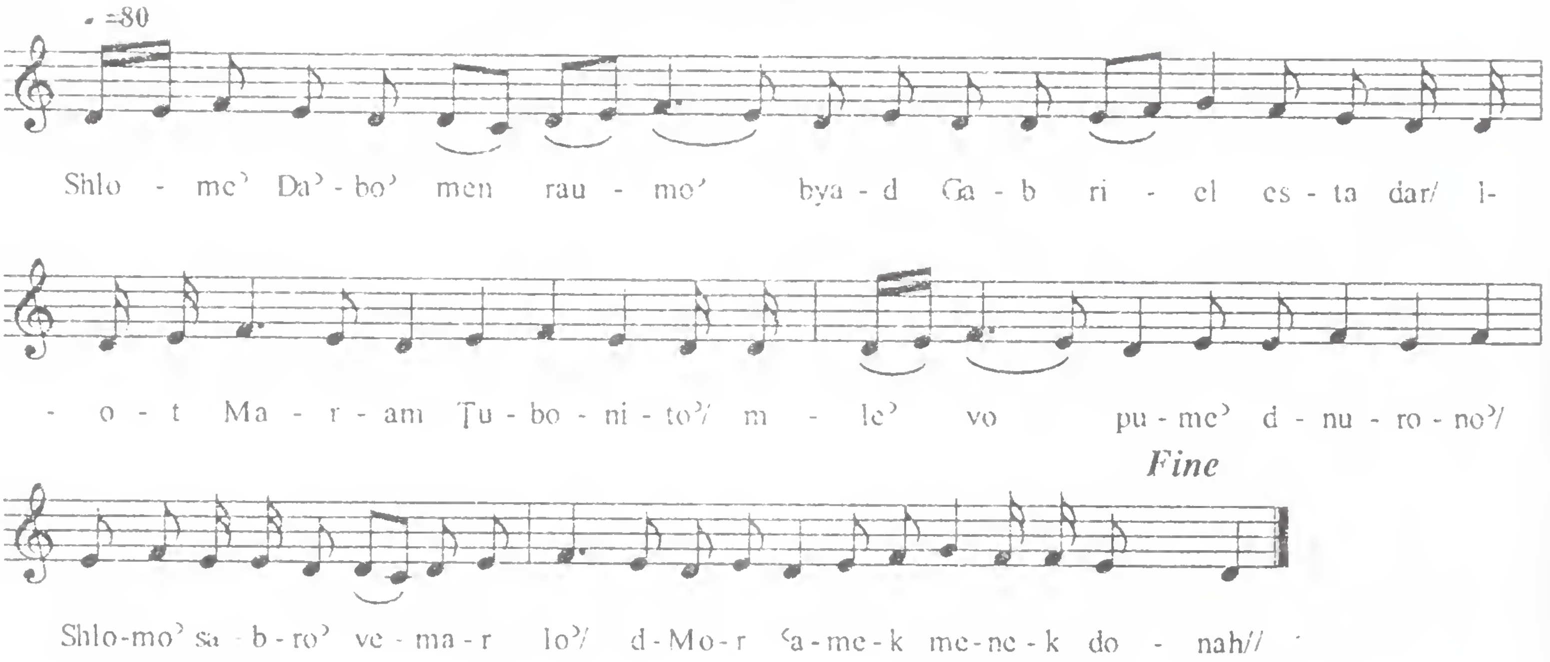
Shlome' d-A'abo' - Rish Qolo



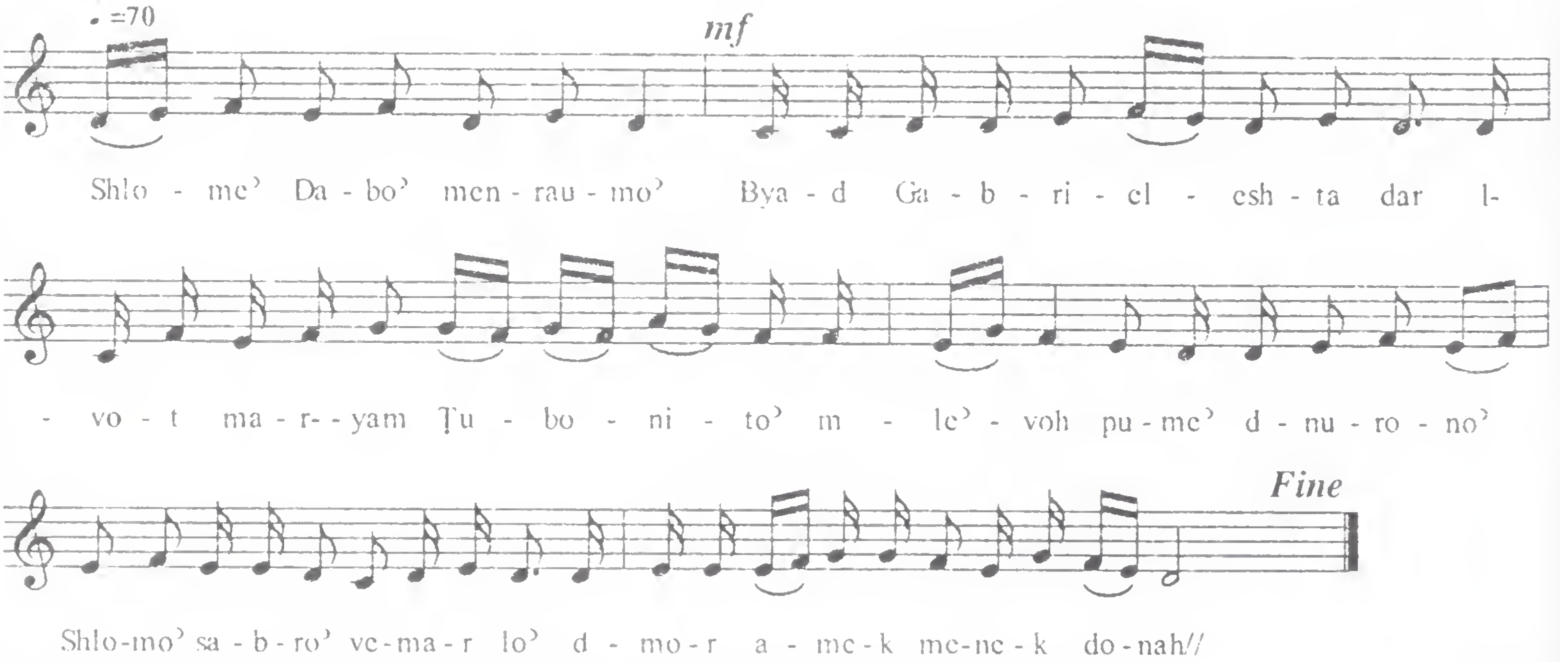
Shlome' d-A'abo' - 1-1



Shlome' d-A'abo' - 1-2



Shlome' J-A'abo' - 1-3

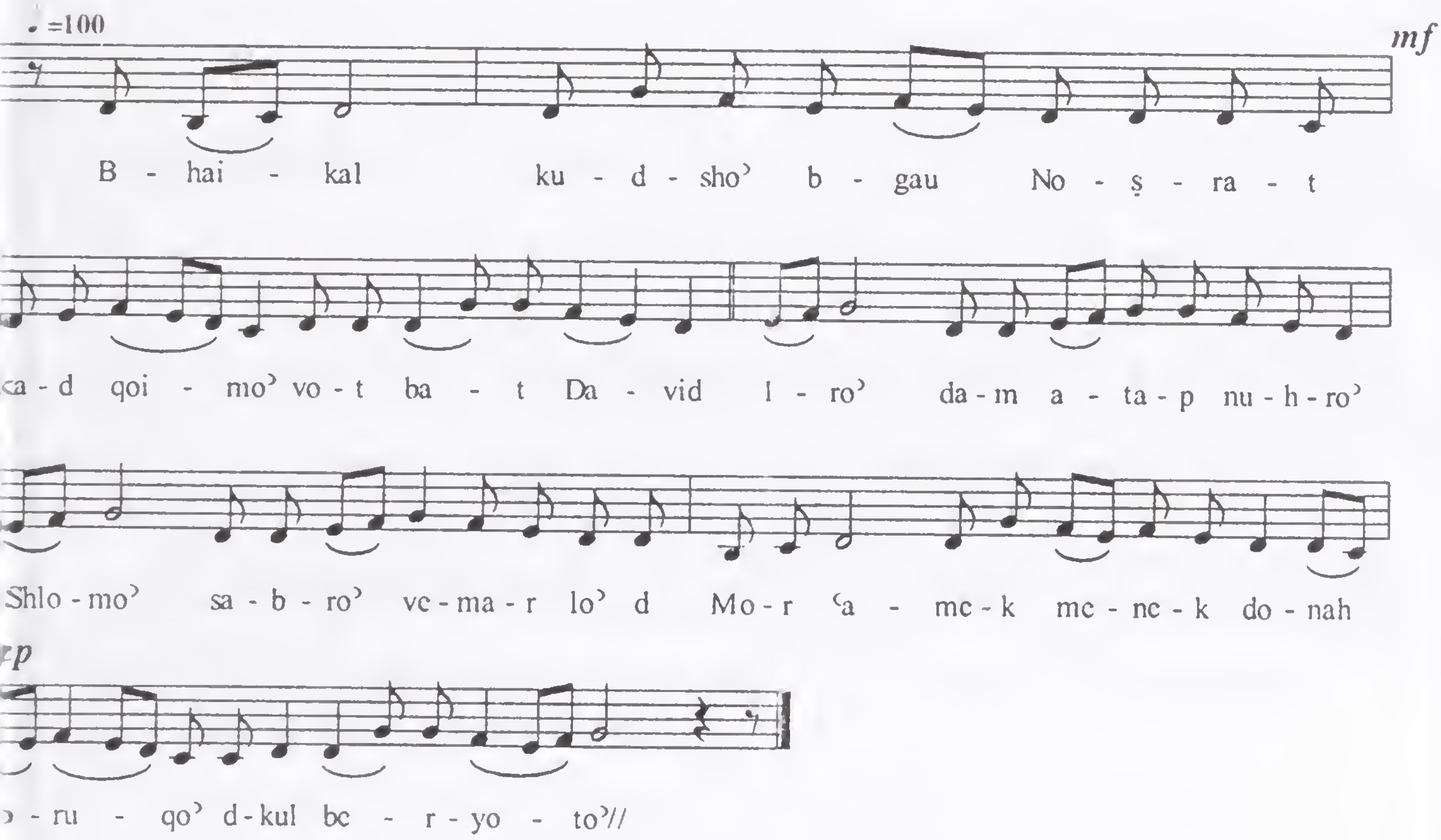


Shlome' d-A'abo' -2

ܐܙܠ.

ܒܗܝܟܠ ܩܘܕܫܐ ܒܓܘ ܢܨܪܬ ܟܕ ܩܝܡܐ
ܗܘܬ ܒܪܬ ܕܘܝܕ. ܥܝܪܐ ܕܡܛܐ ܢܘܗܪܐ:

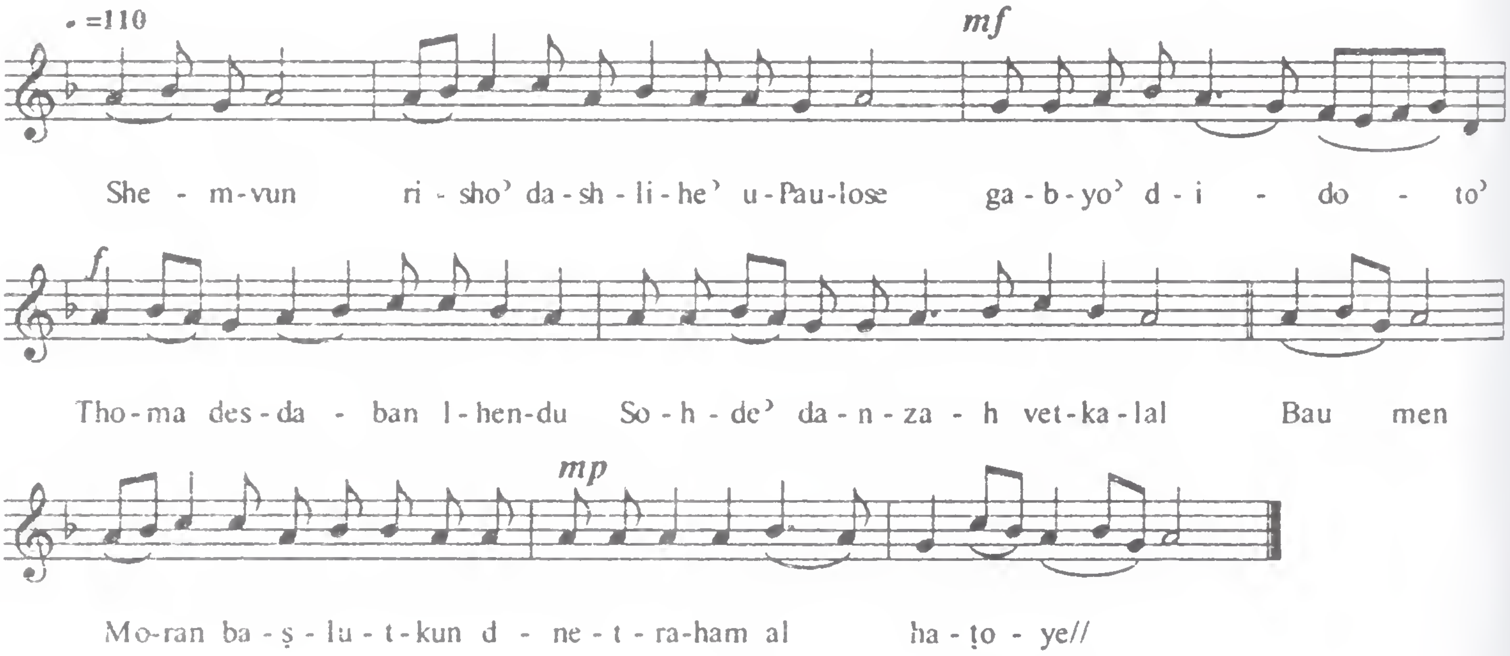
ܫܠܡܐ ܣܒܪܐ ܘܐܡܪ ܠܗ: ܕܡܪܢ ܥܡܟܝ
ܘܡܢܟܝ ܕܢܚ ܦܘܪܩܐ ܕܟܠ ܒܪܝܬܐ:



Shlome' d-A'abo' -3

ܠܫܠܝ̈ܚܐ.

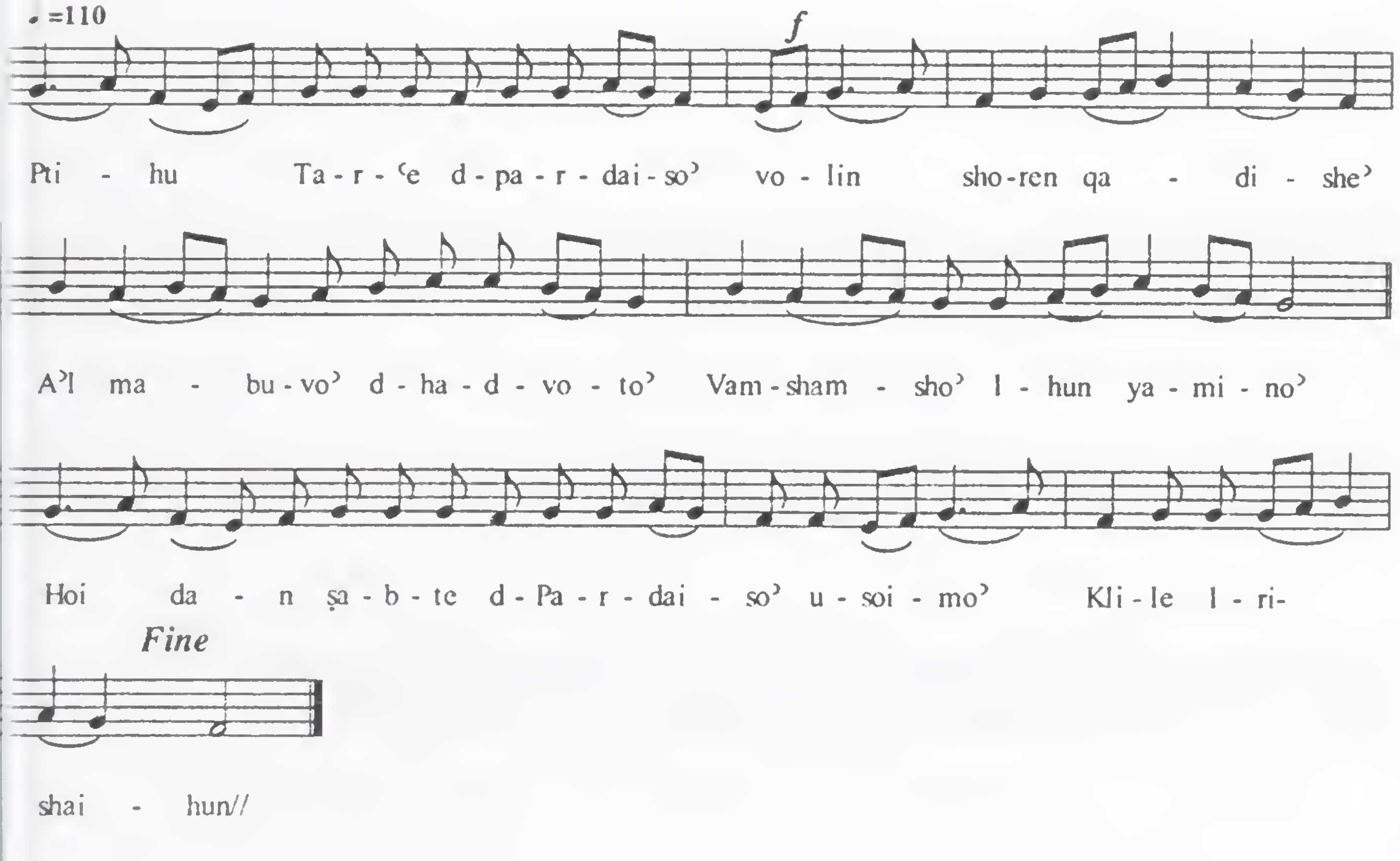
ܫܡܥܘܢ ܪܝܫܐ ܕܫܠܝ̈ܚܐ ܘܦܘܠܘܣ ܓܒܝܐ
ܕܥܕܬܐ. ܬܐܘܡܐ ܕܐܙܕܒܢ ܠܗܢܕܘ: ܣܗ̈ܕܐ
ܕܢܨܚܘ ܘܐܬܟܠܠܘ: ܒܥܘ ܡܢ ܡܪܢ
ܒܨܠܘܬܟܘܢ ܕܢܬܪܚܡ ܥܠ ܚܛܝ̈ܐ܀



Shlome' d-A'abo' - 4

ܙܒܢܐ.

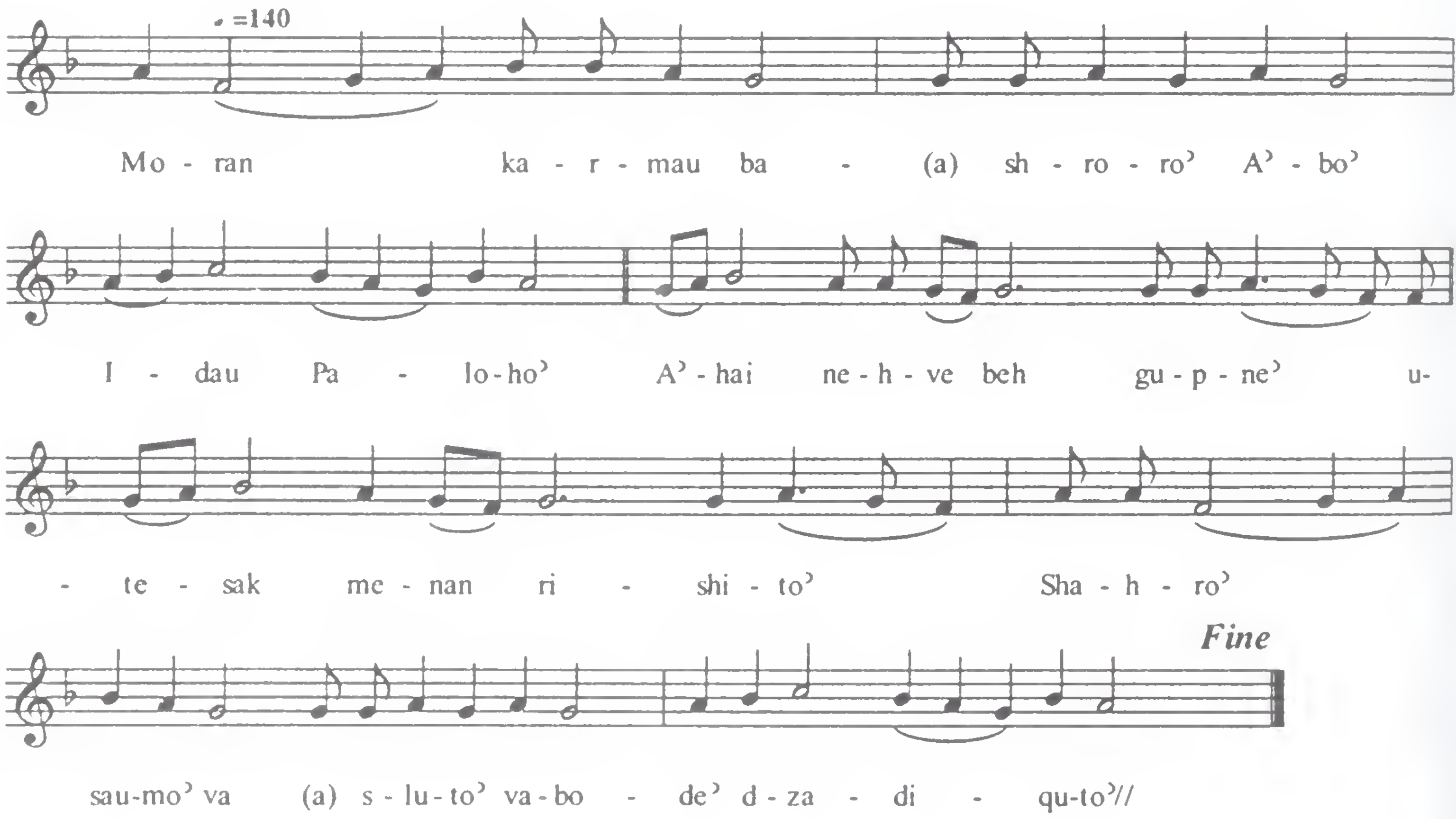
ܦܬܝܚ ܗܘ ܬܪܥܗ ܕܦܪܕܝܣܐ ܘܥܠܝܢ
ܫܪ̈ܝܢ ܩܕ̈ܝܫܐ. ܥܠ ܡܒܘܥܐ ܕܚܕܘܬܐ:
ܘܡܫܡܫܐ ܠܗܘܢ ܝܡܝܢܐ: ܗܝ ܕܐܪܥܬܗ
ܠܦܪܕܝܣܐ ܘܣܝܡܐ ܟܠܝܠܐ ܒܪ̈ܫܝܗܘܢ܀



Shlome' d-A'abo'o - 5

ܡܥܢܝܬܐ ⁘

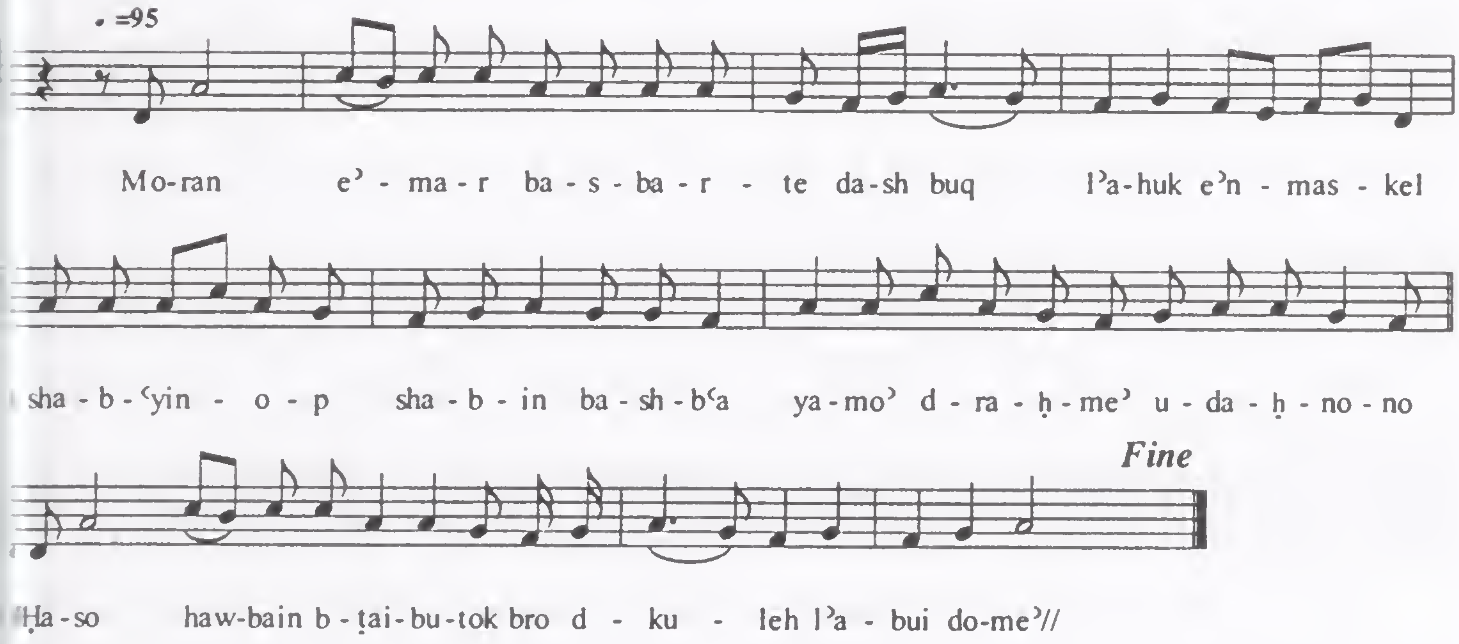
ܡܪܢ ܟܪܡܐ ܗܘ ܒܫܪܪܐ ܐܒܐ ܐܝܕܗ
ܦܠܚܐ. ܐܚ̈ܝ ܢܗܘܘܢ ܒܗ [illegible]
ܘܬܣܩ ܡܢܢ ܪܝܫܝܬܐ: ܫܗܪܐ ܘܨܘܡܐ ܘܨܠܘܬܐ ܘܥܒܕ̈ܐ
ܕܙܕܝܩܘܬܐ ⁘



Shlome' d-A'abo' - 6

ܡܠܠܐ܀

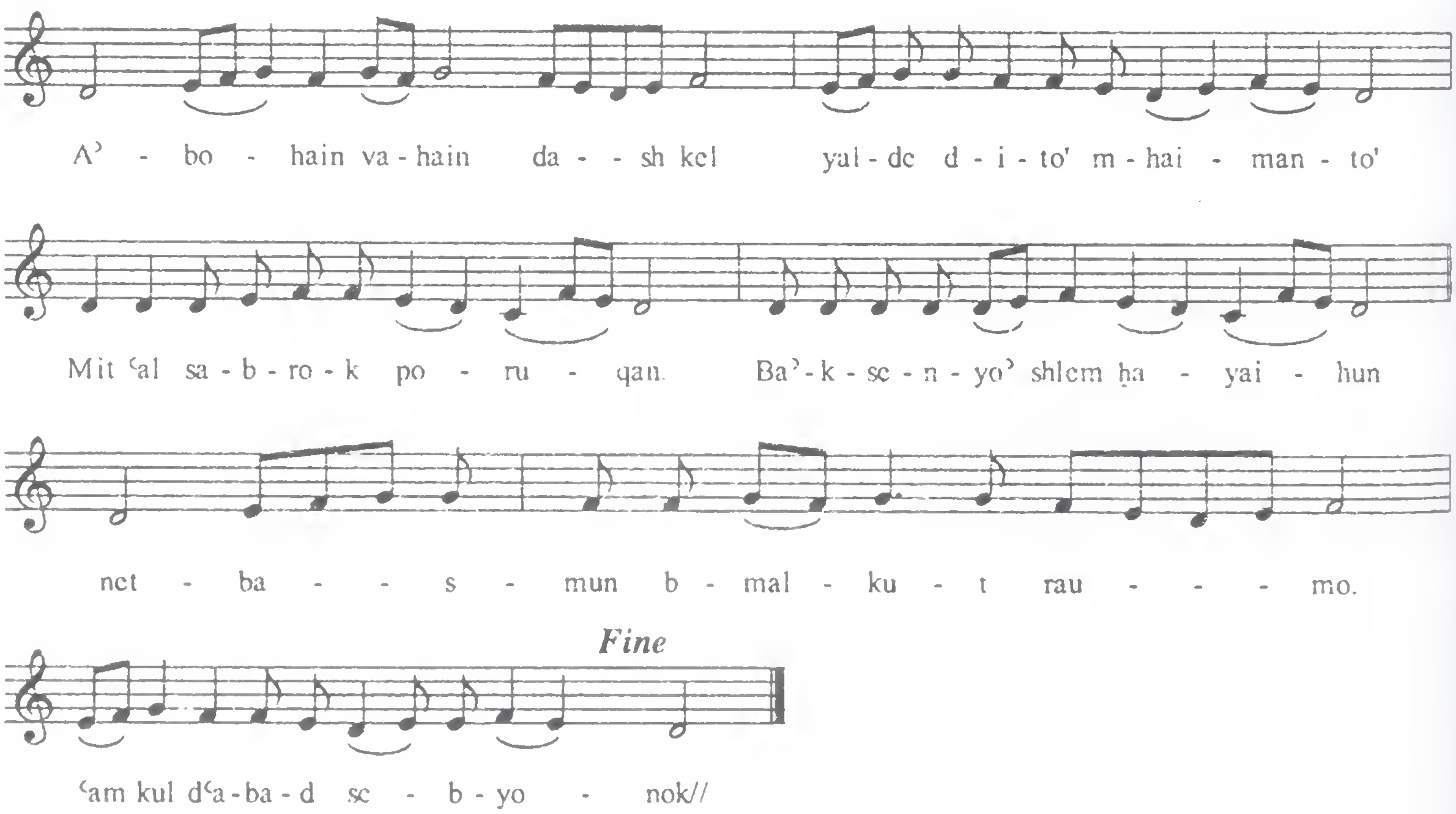
ܡܪܢ ܐܡܪ ܒܣܒܪܬܗ ܕܫܒܘܩ ܠܐܚܘܟ ܐܢ
ܡܣܟܠ. ܫܒܥܝܢ ܐܦ ܫܒܥܝܢ ܒܫܒܥܐ: ܝܡܐ
ܕܪܚܡܐ ܘܕܚܢܢܐ: ܚܘܣ ܚܘܒܝܢ ܒܛܝܒܘܬܟ ܒܪܐ
ܕܟܠܗ ܠܐܒܘܗܝ ܕܡܐ܀



Shlome' d-A'abo' - 7

ܡܫܡܫܢܐ.

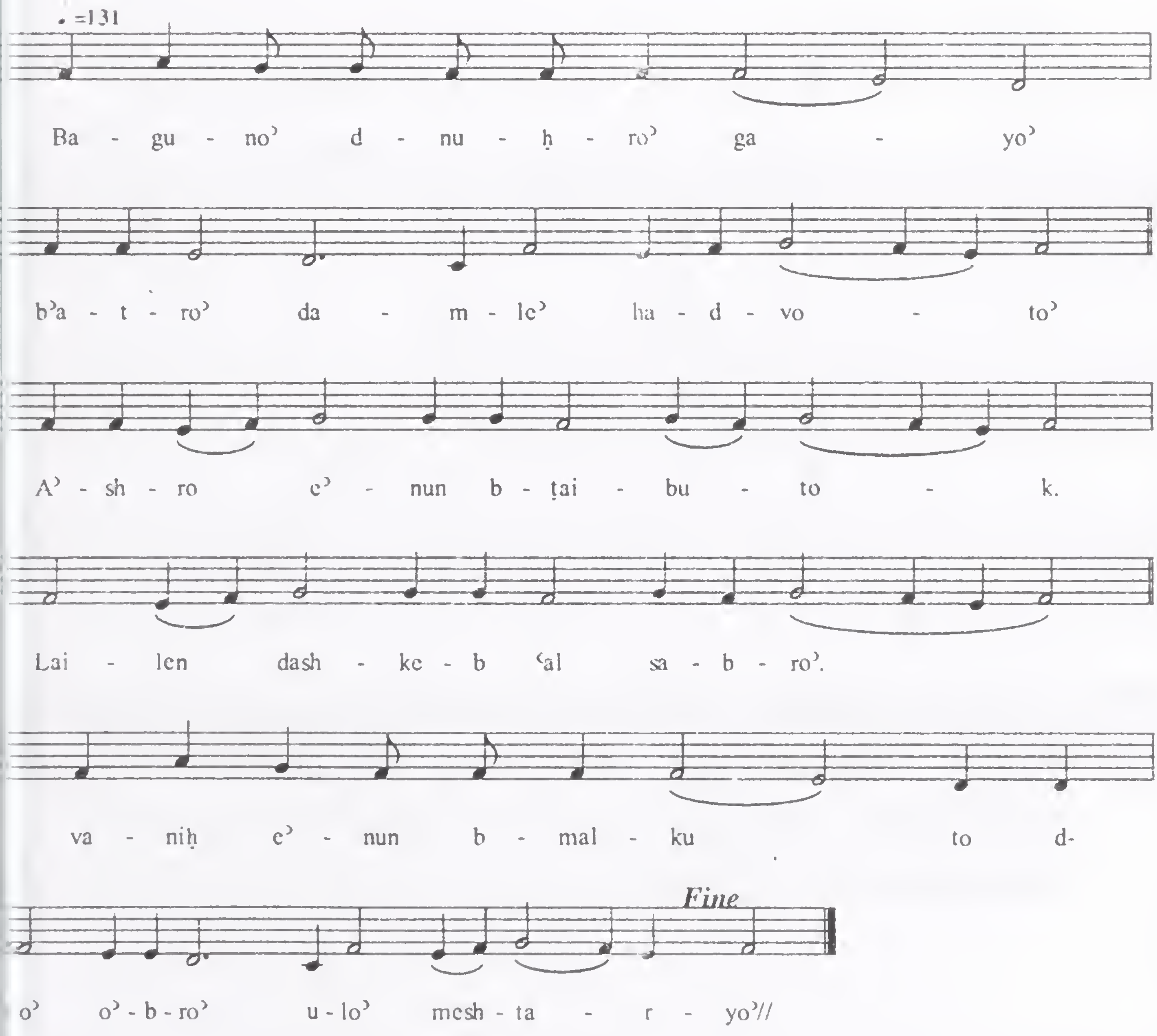
ܐܒܗ̈ܝܢ ܘܐܚ̈ܝܢ ܕܫܟܠ ܝܠܕ̈ܝ ܕܥܕܬܐ
ܡܗܝܡܢܬܐ. ܡܛܠ ܣܒܪܟ ܦܘܪܩܢ:
ܒܐܟܣܢܝܐ ܫܠܡ ܚ̈ܝܝܗܘܢ: ܢܬܒܣܡܘܢ
ܒܡܠܟܘܬ ܪܘܡܐ ܥܡ ܟܠ ܕܥܒܕ ܨܒܝܢܟ܀



Shlome' d-A'abo' - 8

ܐܒܪܝܐ ܀

ܒܓܘܢܐ ܕܢܘܗܪܐ ܓܝܐ ܘܒܐܬܪܐ ܕܡܠܐ
ܚܕܘܬܐ. ܐܫܪܐ ܐܢܘܢ ܒܛܝܒܘܬܟ: ܠܐܝܠܝܢ
ܕܫܟܒܘ ܥܠ ܣܒܪܐ: ܘܐܢܝܚ ܐܢܘܢ ܒܡܠܟܘܬܐ
ܕܠܐ ܥܒܪܐ ܘܠܐ ܡܫܬܪܝܐ܀



Qolo' 19 - E'no' No' Nuhro' Shariro'

1) *Gushmonoyo'* – 8 Rekne; Rish Qolo' is seen in the Holy Qurbana as well as in the Sapro' of the Sleeba Namaskaram.

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division. It is melodically similar to Shlome d-A'bo'.

A - - - - - - - - - - - - - - - - - - [14]

A - - - - - - - - - - - - - - - - - - [14]

B - - - - - - - - [7]

B - - - - - - - - [7]

B - - - - - - - - [7]

A - - - - - - - - - - - - - - - - - - [14]

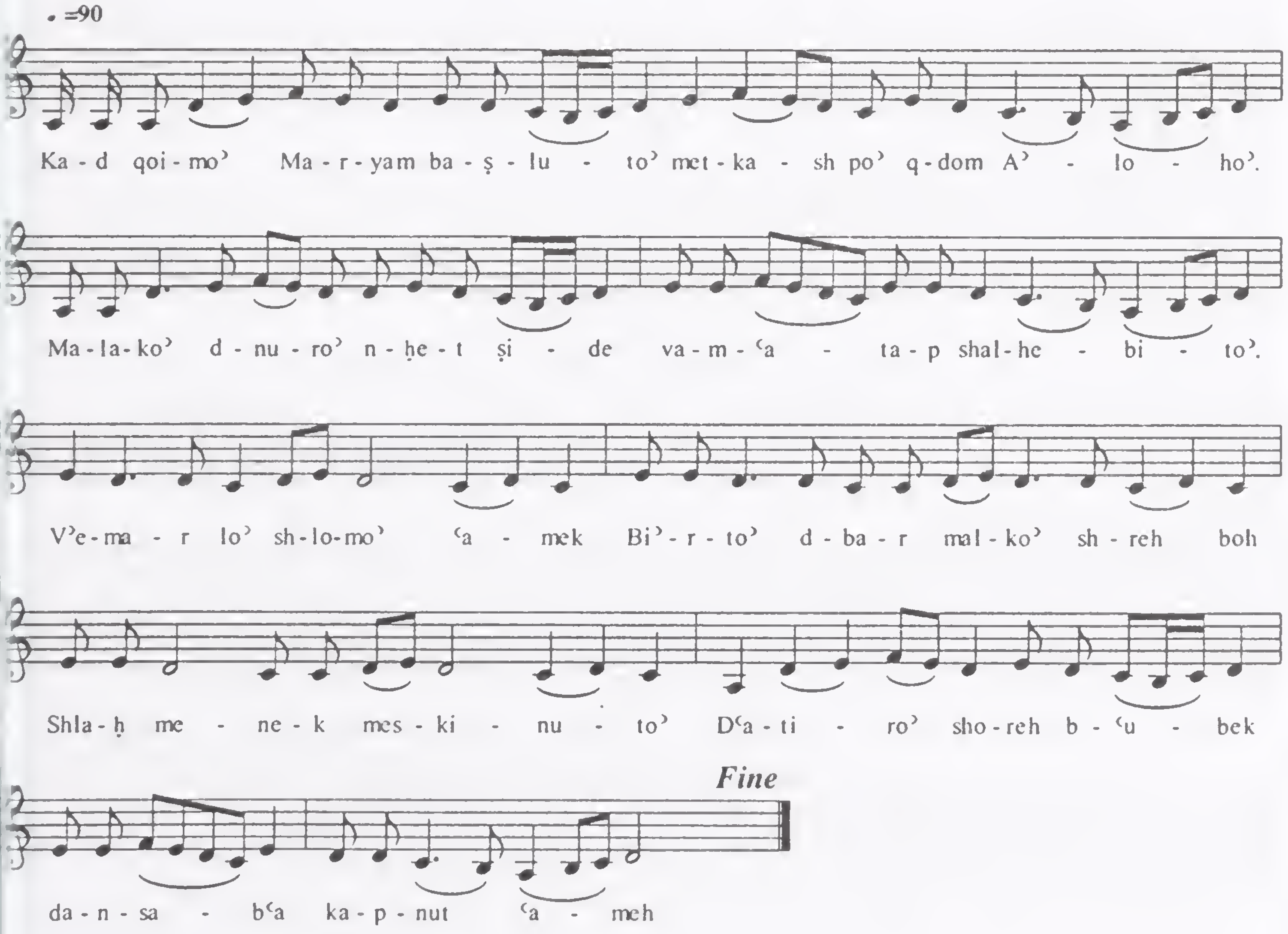
3) *Frequency of Use* – Very Frequently used as it is found in the Shimo', Nineveh Fast, Great Fast, the Ordination services, Hashonoyo', the festival and sacramental services, and throughout the Penqito'.

E'no' No' Nuhro' Shariro'- 1

ܥܠ ܕܐܢܐ ܐܢܐ ܢܘܗܪܐ ܫܪܝܪܐ܀

ܩܘܠܐ.

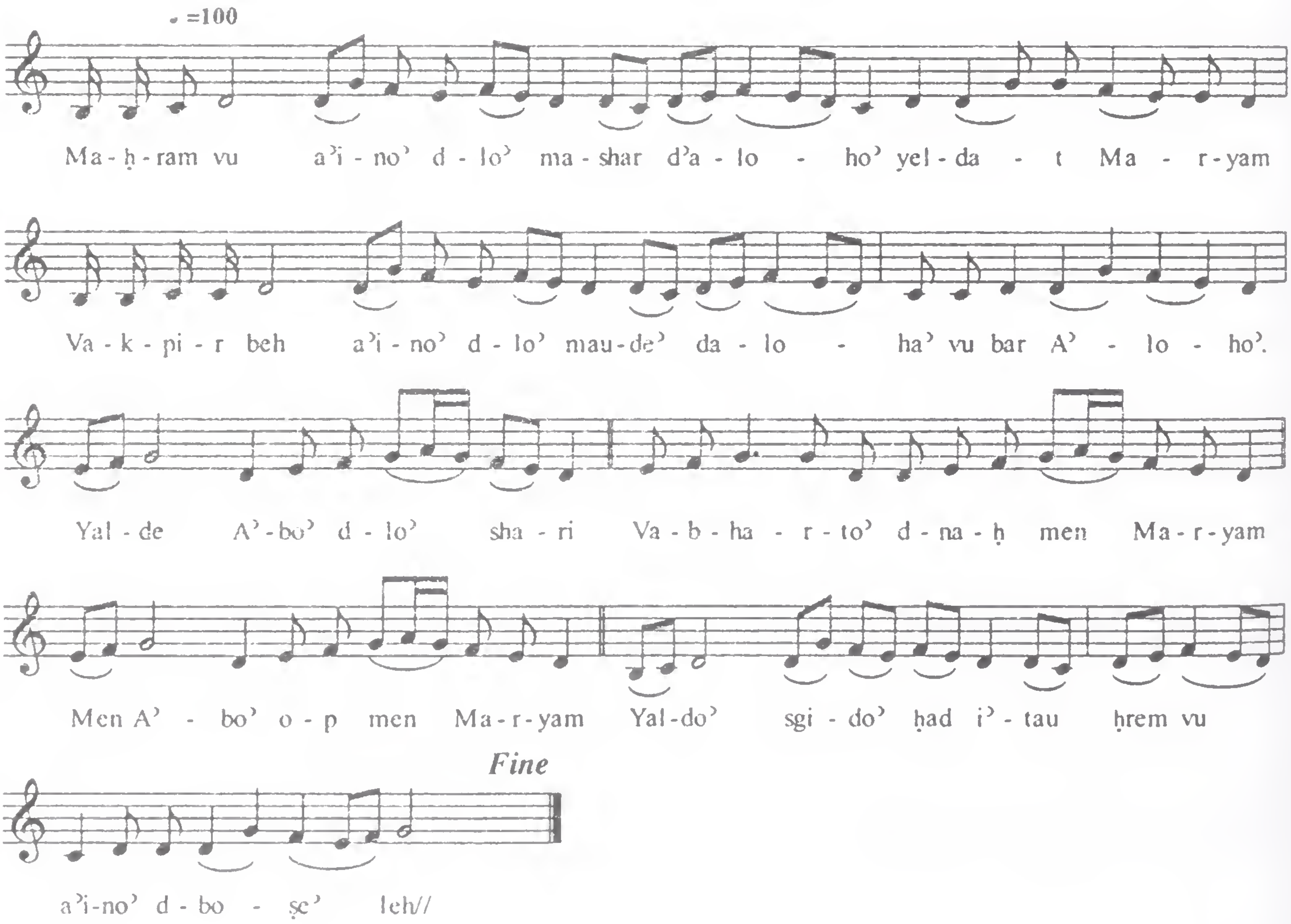
ܟܕ ܩܝܡܐ ܡܪܝܡ ܒܨܠܘܬܐ ܘܡܬܟܫܦܐ ܩܕܡ
ܐܠܗܐ. ܡܠܐܟܐ ܕܢܘܪܐ ܢܚܬ ܨܝܕܗ ܘܡܥܛܦ
ܫܠܗܒܝܬܐ. ܘܐܡܪ ܠܗ ܫܠܡܐ ܥܡܟܝ:
ܒܪܬܐ ܕܒܪ ܡܠܟܐ ܫܪܐ ܒܗ: ܫܠܚ ܡܢܟܝ
ܡܣܟܢܘܬܐ: ܕܥܬܝܪܐ ܫܪܐ ܒܥܘܒܟܝ ܕܢܣܒܥ
ܟܦܢܘܬ ܥܡܗ܀



E'no' No' Nuhro' Shariro'- - 2

ܐܘܢܝܬܐ.

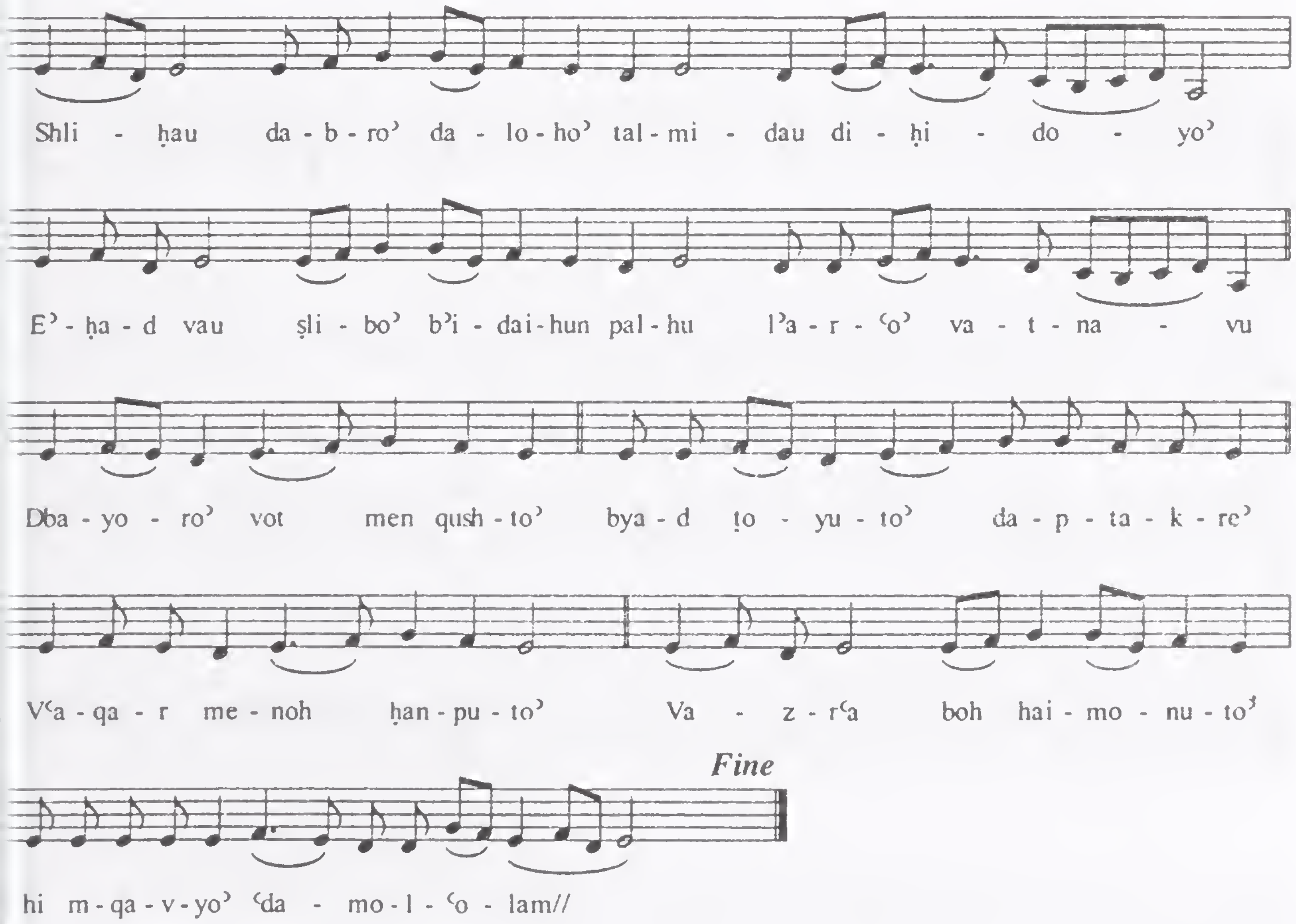
ܡܚܪܡ ܗ̄ܘ ܥܝܢܐ ܕܠܐ ܡܫܪ: ܕܐܠܗܘܬܐ ܝܠܕܬ
ܡܪܝܡ. ܘܦܩܪ ܒܗ ܥܝܢܐ ܕܠܐ ܡܘܕܐ ܕܐܠܗܘܬܐ
ܗ̄ܘ ܒܪ ܐܠܗܐ ܗ̄ܘ. ܝܠܕܗ ܐܒܐ ܕܠܐ ܫܘܪܝ:
ܘܒܚܪܬܐ ܕܢܚ ܡܢ ܡܪܝܡ: ܡܢ ܐܒܐ ܐܦ ܡܢ
ܡܪܝܡ: ܝܠܕܐ ܣܓܝܕܐ ܚܕ ܐܝܬܘܗܝ ܚܪܡ
ܗ̄ܘ ܥܝܢܐ ܕܒܨܐ ܠܗ܀



E'no' No' Nuhro' Shariro'- 3

ܠܬܠܡܝܕܐ.

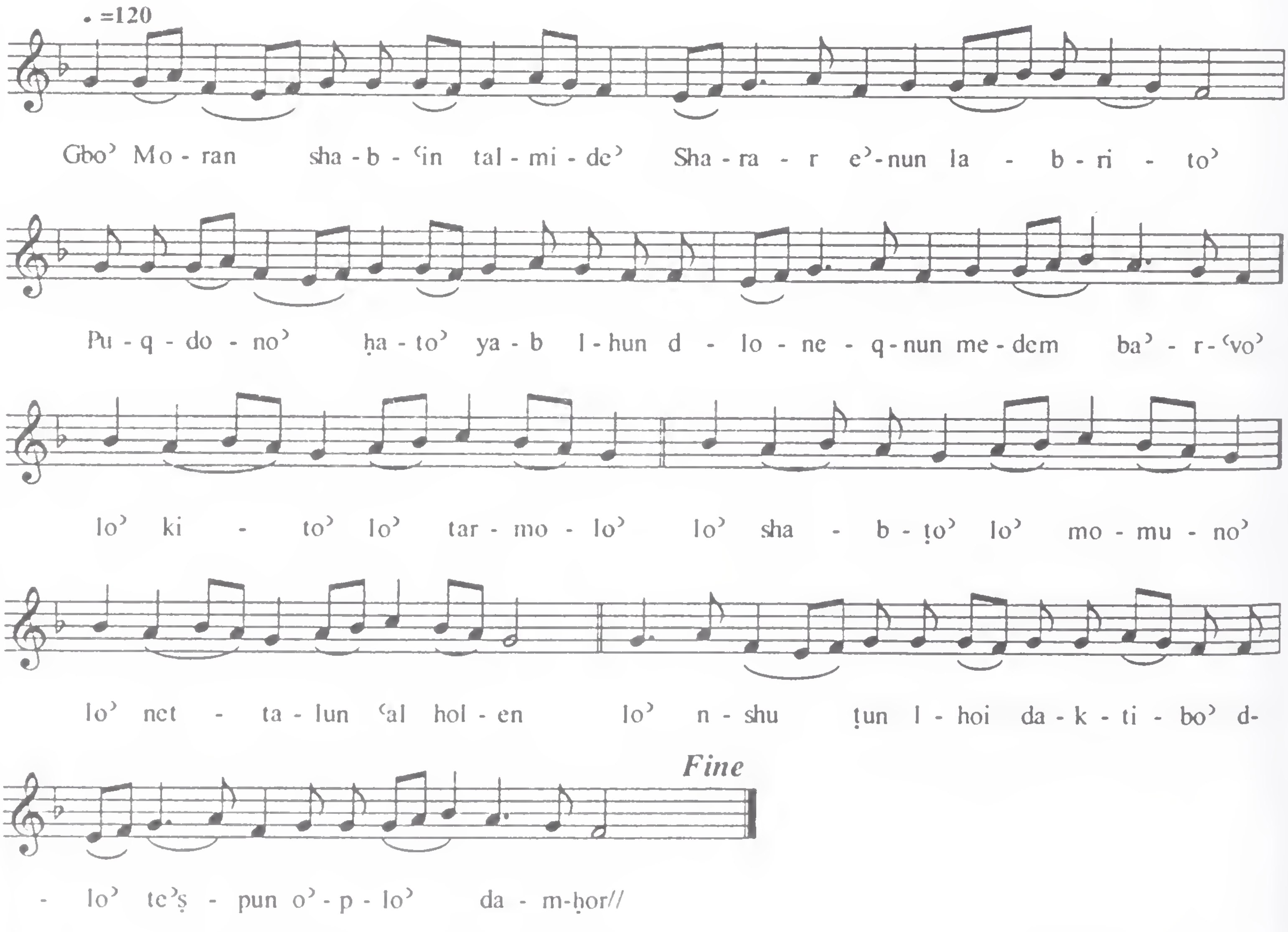
ܫܠܝܚܘܗܝ ܕܒܪܐ ܕܐܠܗܐ ܠܬܠܡܝܕܘܗܝ
ܕܝܚܝܕܝܐ. ܐܚܕ ܗܘܘ ܨܠܝܒܐ ܒܐܝܕܝܗܘܢ
ܘܦܠܚܘ ܠܐܪܥܐ ܘܐܬܢܘܗ. ܕܒܪܝܐ ܗܘܬ ܡܢ
ܩܘܫܬܐ: ܒܝܕ ܛܝܘܬܐ ܕܦܬܟܪ̈ܐ: ܘܥܩܪܘ ܡܢܗ
ܚܢܦܘܬܐ: ܘܙܪܥܘ ܒܗ ܗܝܡܢܘܬܐ ܕܗܝ ܡܩܘܝܐ
ܥܕܡܐ ܠܥܠܡ܀



E'no' No' Nuhro' Shariro'- 4

ܙܒܢܐ.

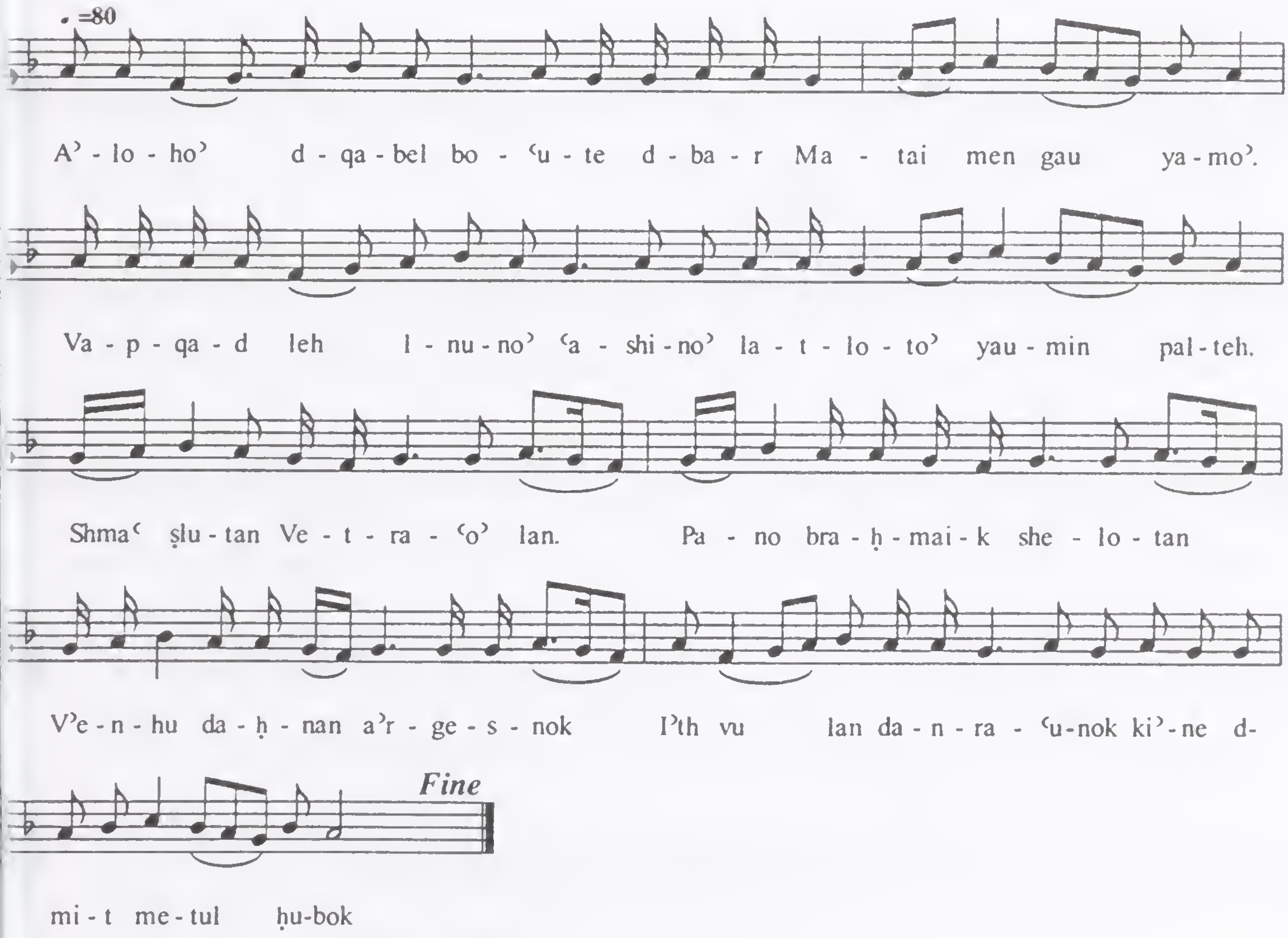
ܓܒܐ ܡܪܢ ܫܒܥܝܢ ܬܠܡܝܕܐ ܘܫܕܪ ܐܢܘܢ
ܠܒܪܝܬܐ. ܘܦܘܩܕܢܐ ܚܕܬܐ ܝܗܒ ܠܗܘܢ ܕܠܐ
ܢܩܢܘܢ ܡܕܡ ܒܐܘܪܚܐ. ܘܠܐ ܟܝܣܐ ܘܠܐ ܬܪܡܠܐ:
ܘܠܐ ܫܒܛܐ ܘܠܐ ܡܡܘܢܐ: ܘܠܐ ܢܬܠܘܢ ܥܠ
ܚܠܝܢ ܘܠܐ ܢܫܘܛܘܢ ܠܗܘ ܕܟܬܝܒܐ ܕܠܐ
ܢܬܥܣܦܘܢ ܐܦܠܐ ܕܡܚܪ܀



E'no' No' Nuhro' Shariro'- 5

ܡܥܢܝܬܐ.

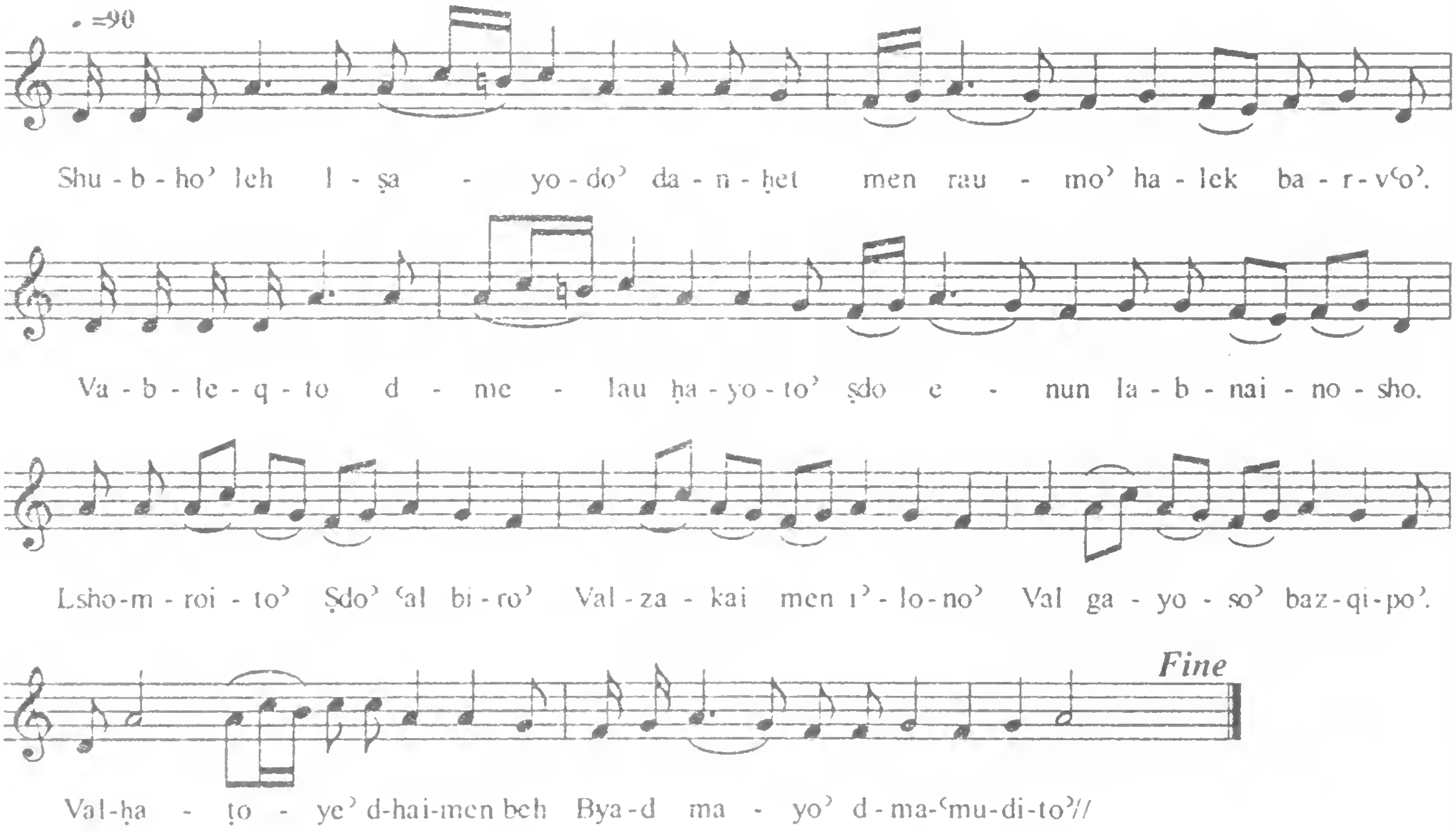
ܐܠܗܐ ܕܩܒܠ ܒܥܘܬܗ ܕܒܪ ܡܬܝ ܡܢ ܓܘ
ܝܡܐ. ܘܦܩܕ ܠܗ ܠܢܘܢܐ ܥܫܝܢܐ ܠܬܠܬܐ
ܝܘܡܝܢ ܦܠܛܗ. ܫܡܥ ܨܠܘܬܢ ܘܐܬܪܥܐ ܠܢ:
ܦܢܐ ܒܪܚܡܝܟ ܫܐܠܬܢ: ܘܐܢ ܗܘ
ܕܚܢܢ ܐܪܓܙܢܟ: ܐܝܬ ܗܘ ܠܢ ܕܢܪܥܘܢܟ ܟܐܢܐ
ܕܡܛܠ ܚܘܒܟ܀



E'no' No' Nuhro' Shariro'- 6

ܩܘܠܡܐ.

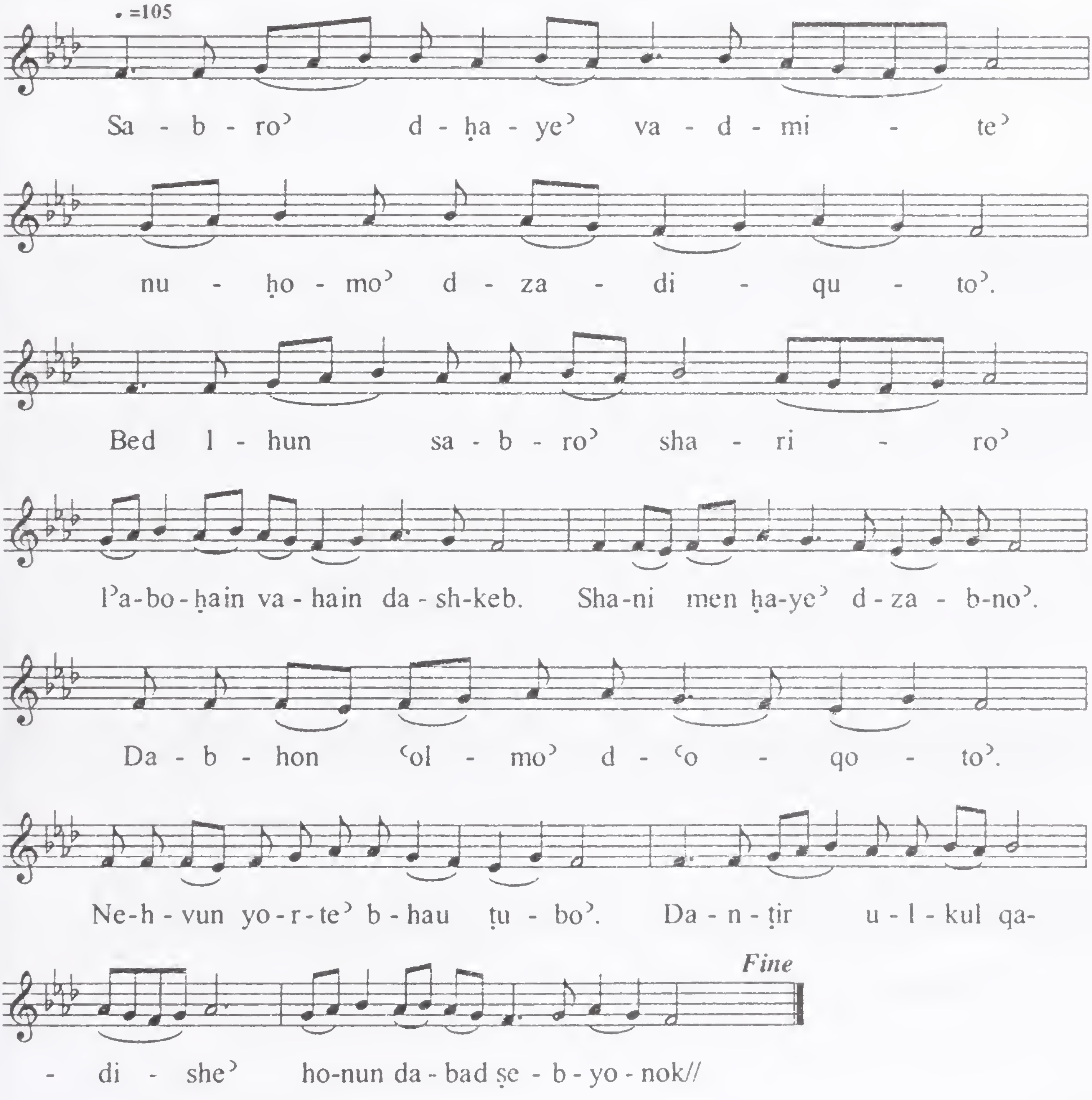
ܫܘܒܚܐ ܠܗ ܠܨܝܕܐ ܕܢܚܬ ܡܢ ܪܘܡܐ
ܗܠܟ ܒܐܪܥܐ. ܘܒܠܩܛܐ ܕܡܠܘܗܝ ܚܝܘܬܐ
ܨܕ ܐܢܘܢ ܠܒܢܝܢܫܐ. ܠܫܡܪܝܬܐ ܨܕ ܥܠ
ܒܝܪܐ: ܘܠܙܟܝ ܡܢ ܐܝܠܢܐ: ܘܠܓܝܣܐ
ܒܙܩܝܦܐ: ܘܠܚܛܝܐ ܕܗܝܡܢ ܒܗ ܒܐܝܕ ܡܝܐ
ܕܡܥܡܘܕܝܬܐ܀



E'no' No' Nuhro' Shariro'- 7

ܡܒܒܠܐ.

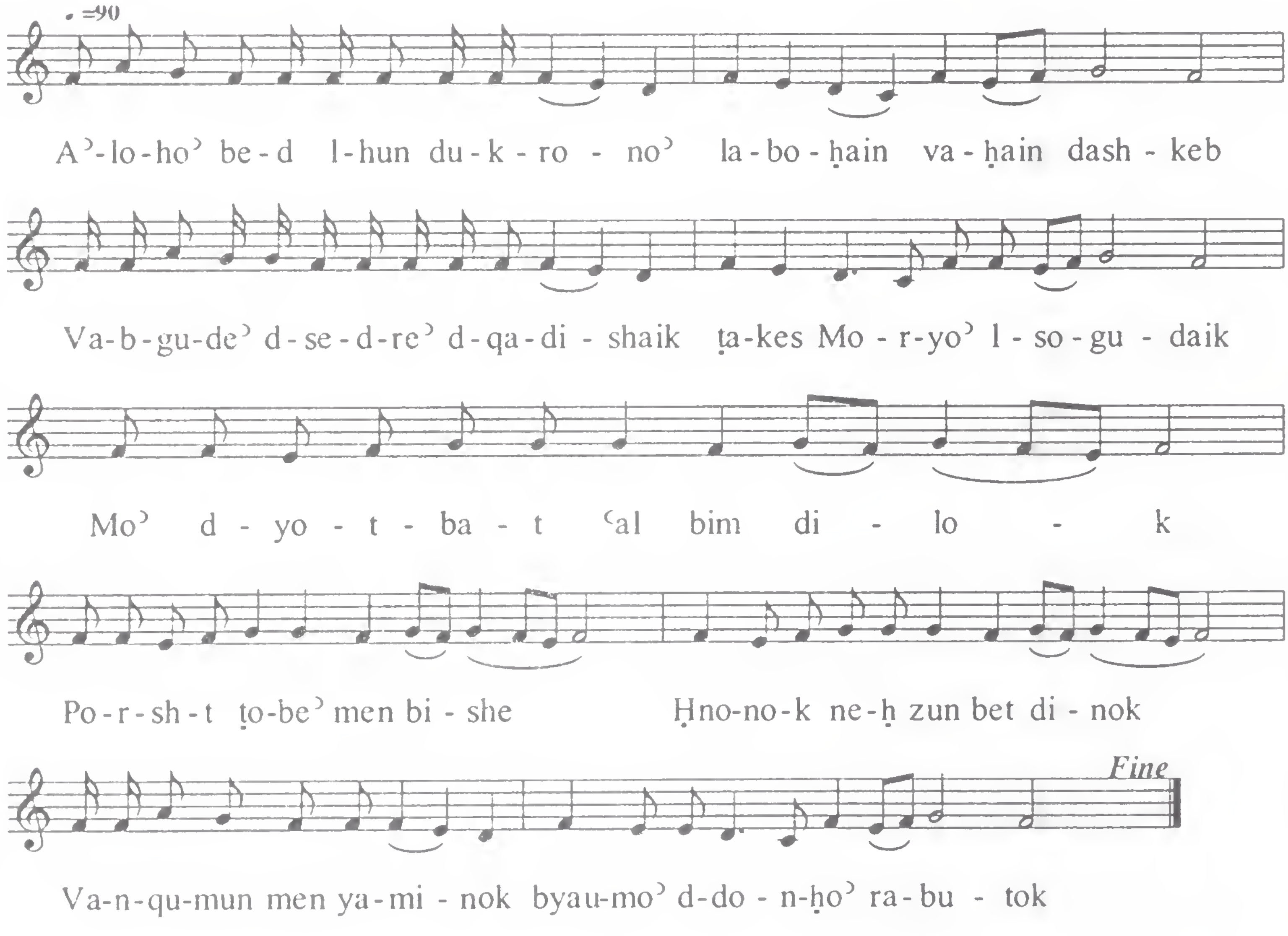
ܣܒܪܐ ܕܚܝܐ ܘܕܡܝܬܐ ܢܘܚܡܐ ܕܙܕܝܩܘܬܐ.
ܒܥܕ ܠܗܘܢ ܣܒܪܐ ܫܪܝܪܐ ܠܐܒܗܝܢ ܘܐܚܝܢ
ܕܫܟܒܘ. ܘܫܢܝܘ ܡܢ ܚܝܐ ܕܙܒܢܐ: ܕܒܗܘܢ
ܥܠܡܐ ܕܥܩܬܐ: ܢܗܘܘܢ ܝܪܬܐ ܒܗܘ ܛܘܒܐ:
ܕܢܛܪ ܗܘ ܠܟܠ ܩܕܝܫܐ ܗܢܘܢ ܕܥܒܕܘ
ܨܒܝܢܟ܀



E'no' No' Nuhro' Shariro'- 8

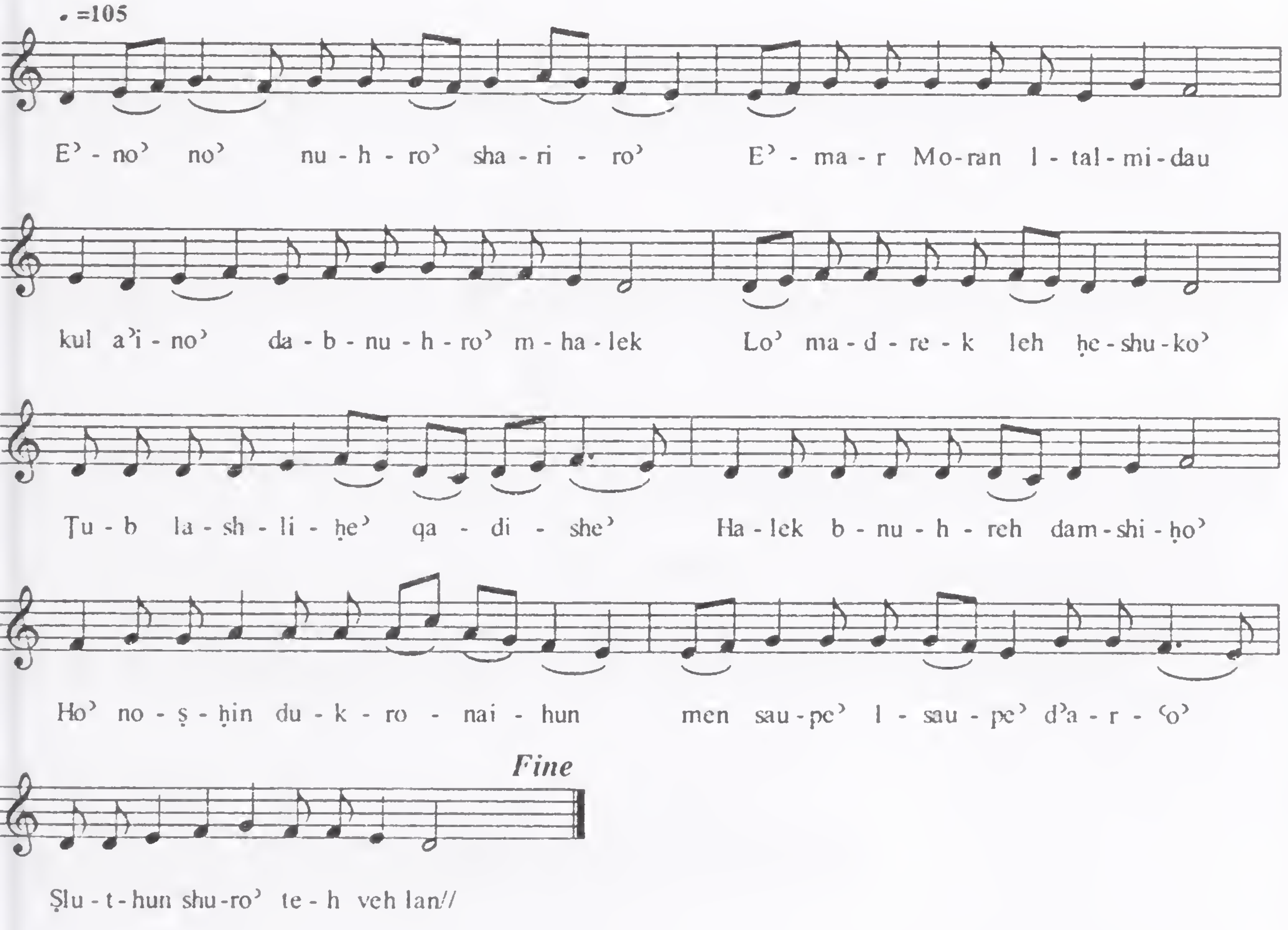
ܐܚܪܢܐ܀

ܐܠܗܐ ܥܒܕ ܠܗܘܢ ܕܘܟܪܢܐ ܠܐܒܗܝܢ ܘܐܚܝܢ
ܕܫܟܒܘ. ܘܒܓܘܕܐ ܕܣܕܪܐ ܕܩܕܝܫܝܟ ܛܟܣ
ܡܪܝܐ ܠܣܓܘܕܝܟ. ܡܐ ܕܝܬܒܬ ܥܠ ܒܝܡ
ܕܝܠܟ: ܦܪܘܫ ܛܒܐ ܡܢ ܒܝܫܐ: ܚܢܢܟ ܢܚܙܘܢ
ܒܝܬ ܕܝܢܟ: ܘܢܩܘܡܘܢ ܡܢ ܝܡܝܢܟ ܒܝܘܡܐ
ܕܕܢܚܐ ܪܒܘܬܟ܀



E'no' No' Nuhro' Shariro' Reesh Qolo'

ܪܝܫ ܩܠܐ ܁ ܐܢܐ ܐܢܐ ܢܘܗܪܐ ܫܪܝܪܐ ܁ ܐܡܪ ܡܪܢ
ܠܬܠܡܝܕܘܗܝ ܁ ܟܠ ܐܢܐ ܕܒܢܘܗܪܐ ܡܗܠܟ ܁
ܠܐ ܡܬܕܪܟ ܠܗ ܚܫܘܟܐ ܁ ܛܘܒܝܗܘܢ ܠܫܠܝܚܐ ܩܕܝܫܐ:
ܕܗܠܟܘ ܒܢܘܗܪܗ ܕܡܫܝܚܐ : ܘܗܐ ܢܘܨܚܝܗܘܢ
ܘܕܘܟܪܢܝܗܘܢ : ܡܢ ܣܘܦܝܗ ܠܣܘܦܝܗ ܕܐܪܥܐ ܁
ܨܠܘܬܗܘܢ ܫܘܪܐ ܬܗܘܐ ܠܢ ❖ ܡܫܒܚܘܬܗܘܢ ܕܒܪܐ



Qolo' 20 - L-Malkut Raumo'

1) *Gushmonoyo'* – 8 Rekne; Rish Qolo' is seen in the Sapro' of Wednesday in the Shimo'..

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division that can be applied for all 8 rekne.

- - - - [4]

- - - - - [5]

- - - - [4]

- - - - - - - - [7]

- - - - - - - - [7]

- - - - - - - - [7]

- - - - - - - - [7]

- - - - - - - - [8]

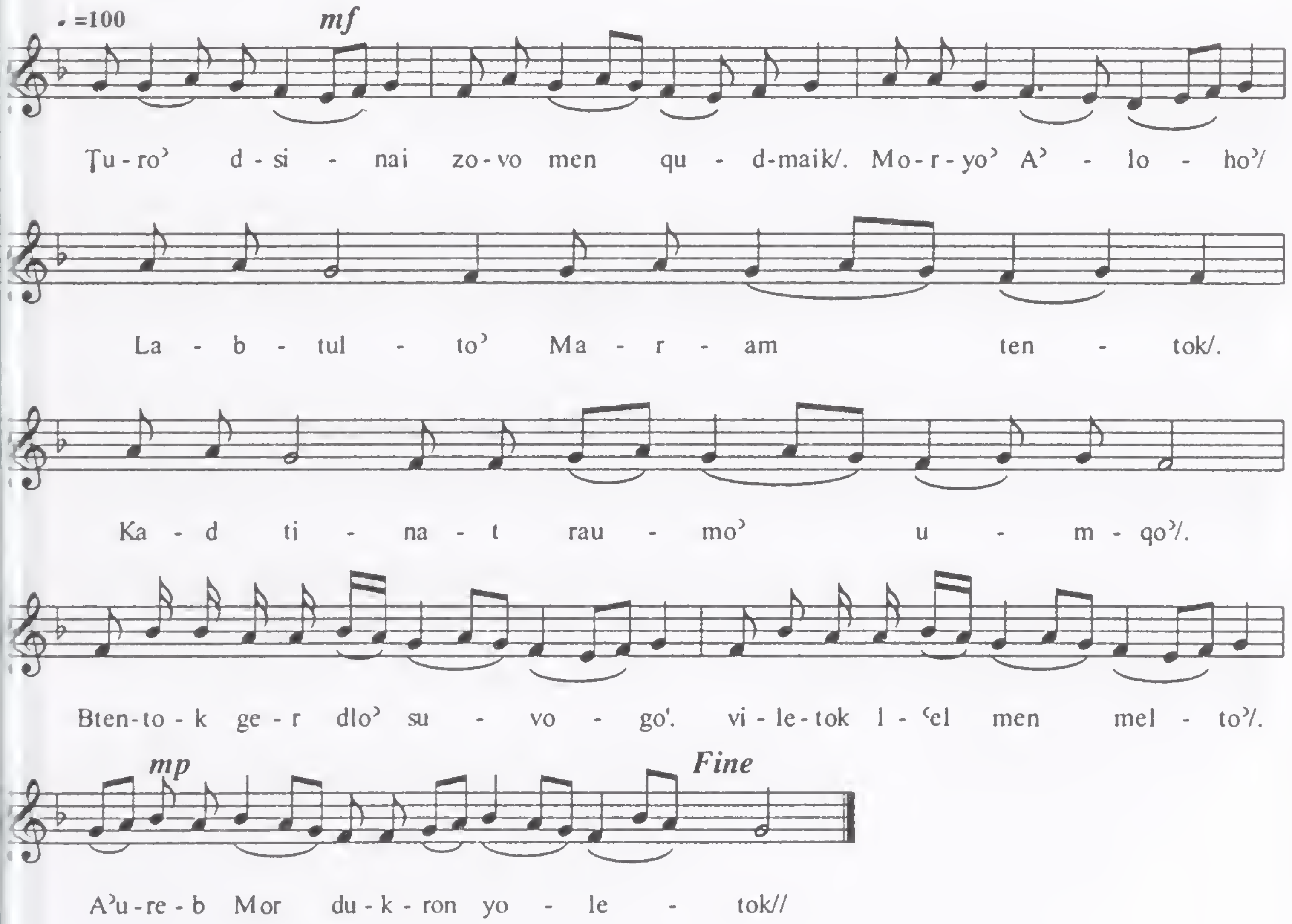
3) *Frequency of Use* – Frequently used as it is found in the Shimo' and throughout the West Syriac liturgical tradition.

L-Malkut Raumo' -1

ܩܠܐ ܕܠܡܠܟܘܬܐ ܪܘܡܐ܀

ܡܪܝܡܐ.

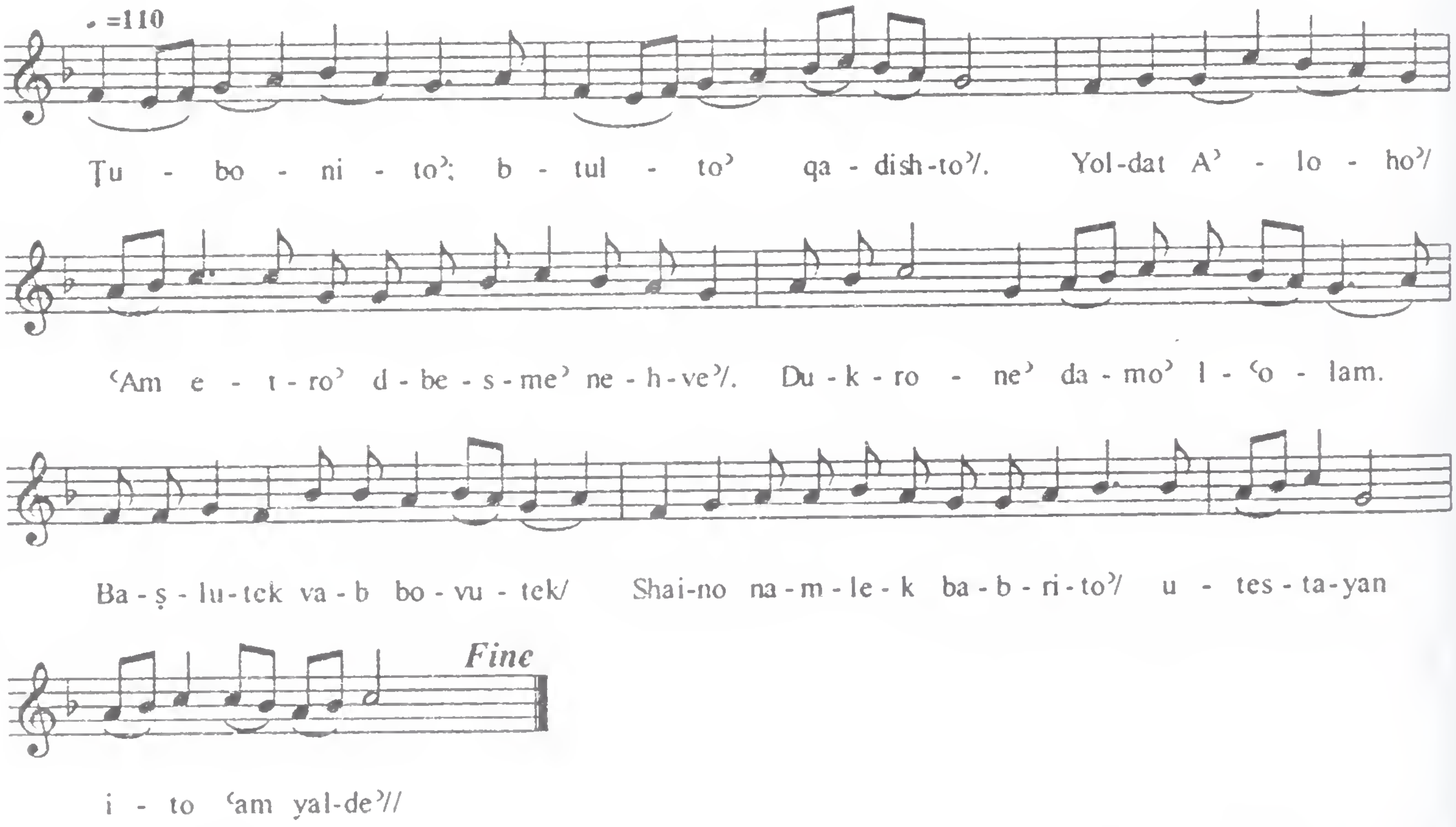
ܛܘܪܐ ܕܣܝܢܝ ܐܝܟ ܙܒܢ ܡܢ ܩܕܡܝܟ ܡܪܝܐ
ܐܠܗܐ. ܠܒܬܘܠܬܐ ܡܪܝܡ ܬܢܬܟ: ܟܕ ܬܢܬ
ܪܘܡܐ ܘܥܘܡܩܐ: ܒܬܢܬܟ ܓܝܪ ܕܠܐ ܣܘܒܥܐ:
ܘܝܠܬܟ ܠܥܠ ܡܢ ܡܠܬܐ: ܐܘܪܒ ܡܪܝ
ܕܘܟܪܢܗ ܝܠܕܬܟ܀



L-Malkut Raumo' -2

ܐܪܝܐ.

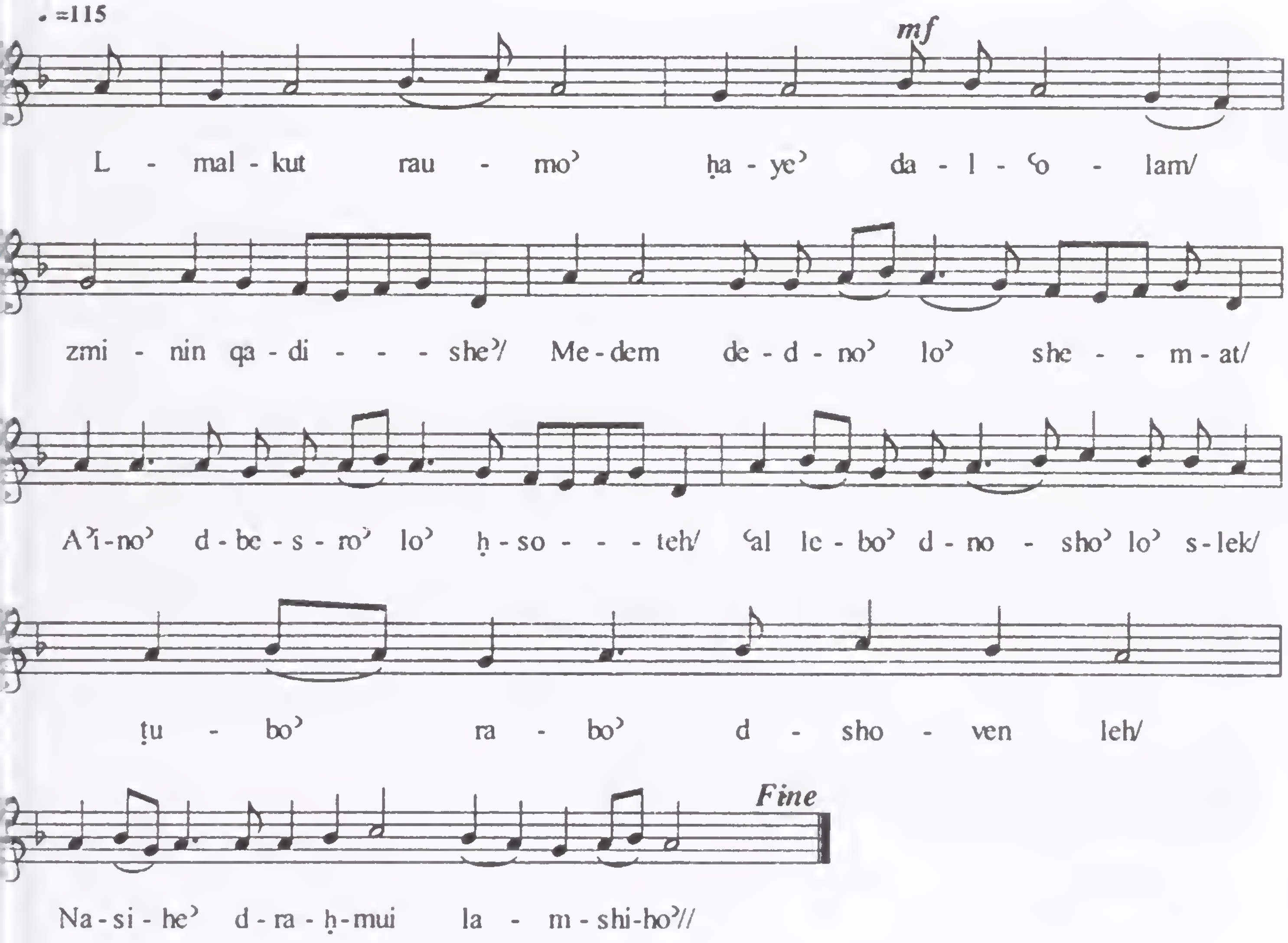
ܛܘܒܢܝܬܐ ܒܬܘܠܬܐ ܩܕܝܫܬܐ ܝܠܕܬ ܐܠܗܐ.
ܥܡ ܐܬܪܐ ܕܒܣܡܐ ܢܗܘܐ: ܕܘܟܪܢܐ ܕܐܡܐ
ܠܥܠܡ: ܒܨܠܘܬܟܝ ܘܒܒܥܘܬܟܝ: ܫܝܢܐ
ܢܡܠܟ ܒܒܪܝܬܐ: ܘܬܣܬܝܢ ܐܝܬܐ ܥܡ
ܝܠܕܗ ܀



L-Malkut Raumo'- 3

ܐܚܪܬܐ.

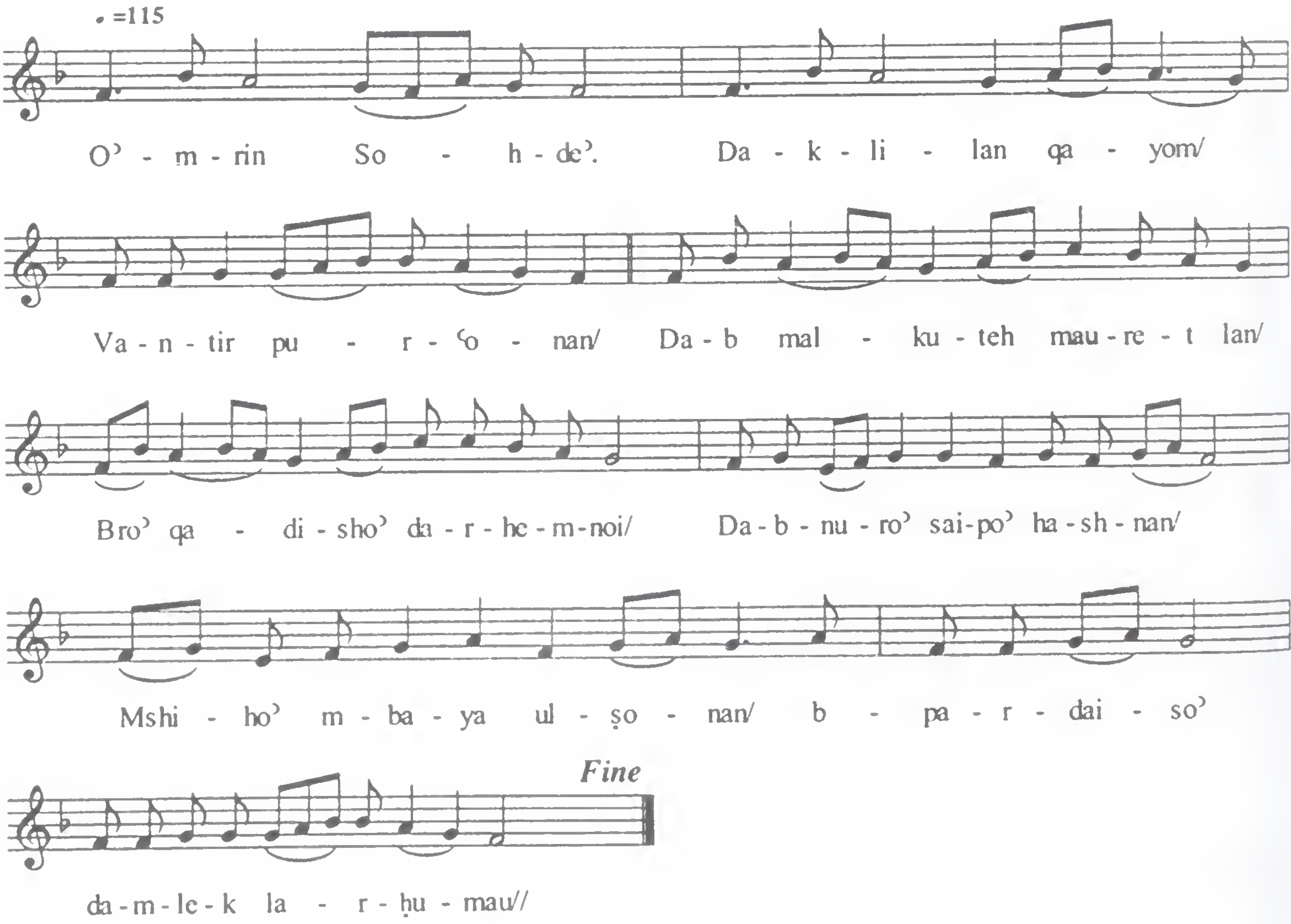
ܠܡܠܟܘܬܐ ܪܘܡܐ ܚܝܐ ܕܠܥܠܡ ܙܡܝܢܝܢ
ܩܕܝܫܐ. ܡܕܡ ܕܐܕܢܐ ܠܐ ܫܡܥܬ: ܘܥܝܢܐ
ܕܒܣܪܐ ܠܐ ܚܙܬܗ: ܘܥܠ ܠܒܐ ܕܐܢܫܐ ܠܐ
ܣܠܩ: ܛܘܒܐ ܪܒܐ ܕܫܘܝܢ ܠܗ: ܢܨܝܚܐ
ܕܪܚܡܘܗܝ ܠܡܫܝܚܐ܀



L-Malkut Raumo'- 4

ܪܡܫܐ.

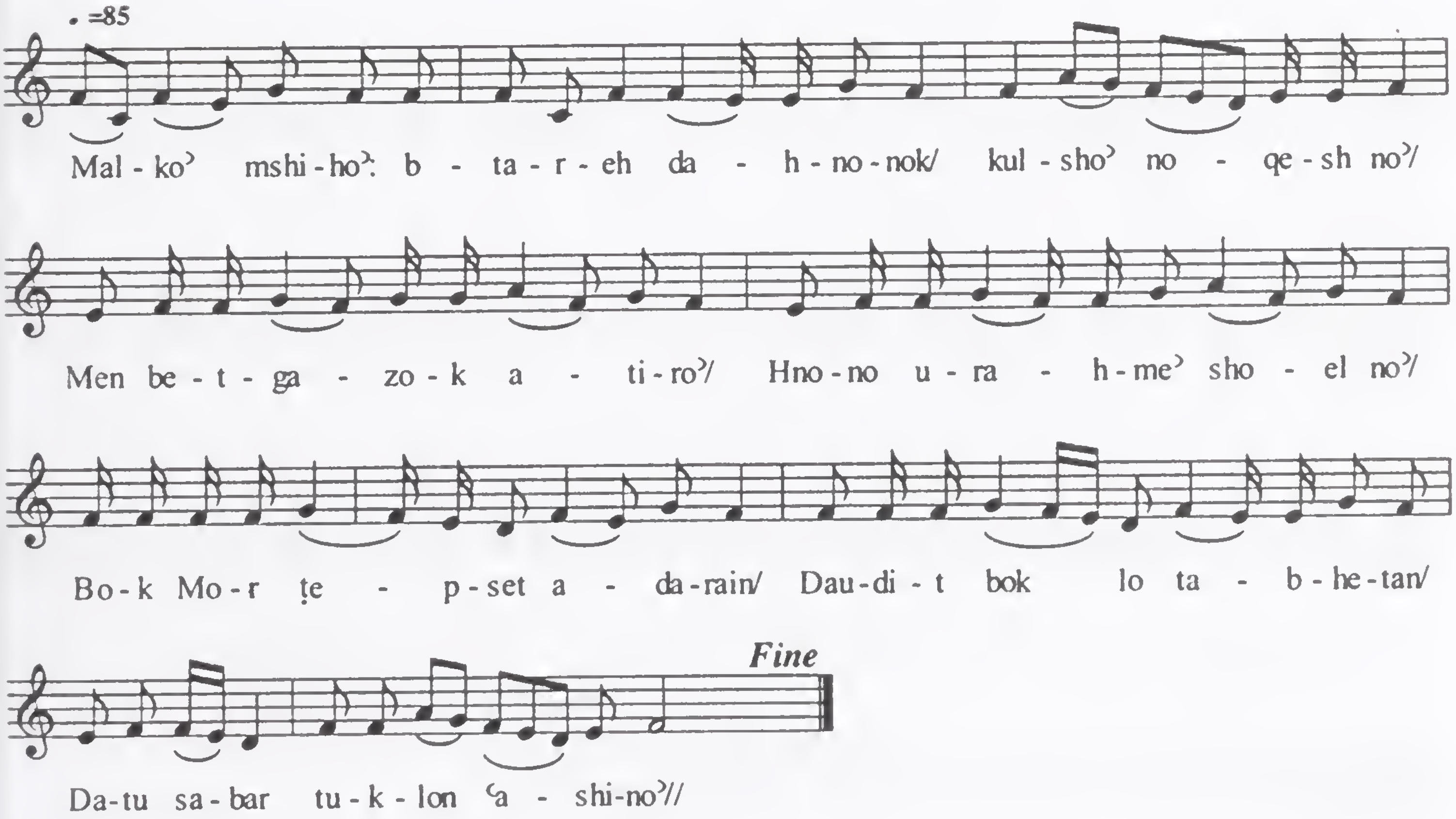
ܐܡܪܝܢ ܣܗܕܐ ܕܩܠܝܠܢ ܩܝܘܡ ܘܢܛܝܪ
ܦܘܪܥܢܢ. ܕܒܡܠܟܘܬܗ ܡܘܪܬ ܠܢ: ܒܪܐ
ܩܕܝܫܐ ܕܪܚܡܢܝ: ܕܒܢܘܪܐ ܣܝܦܐ ܚܫܢܢ:
ܡܫܝܚܐ ܡܒܝܐ ܠܣܢܢ: ܒܦܪܕܝܣܐ ܕܡܠܟ
ܠܪܚܘܡܘܗܝ܀



L-Malkut Raumo'- 5

ܡܫܡܫܢܐ܀

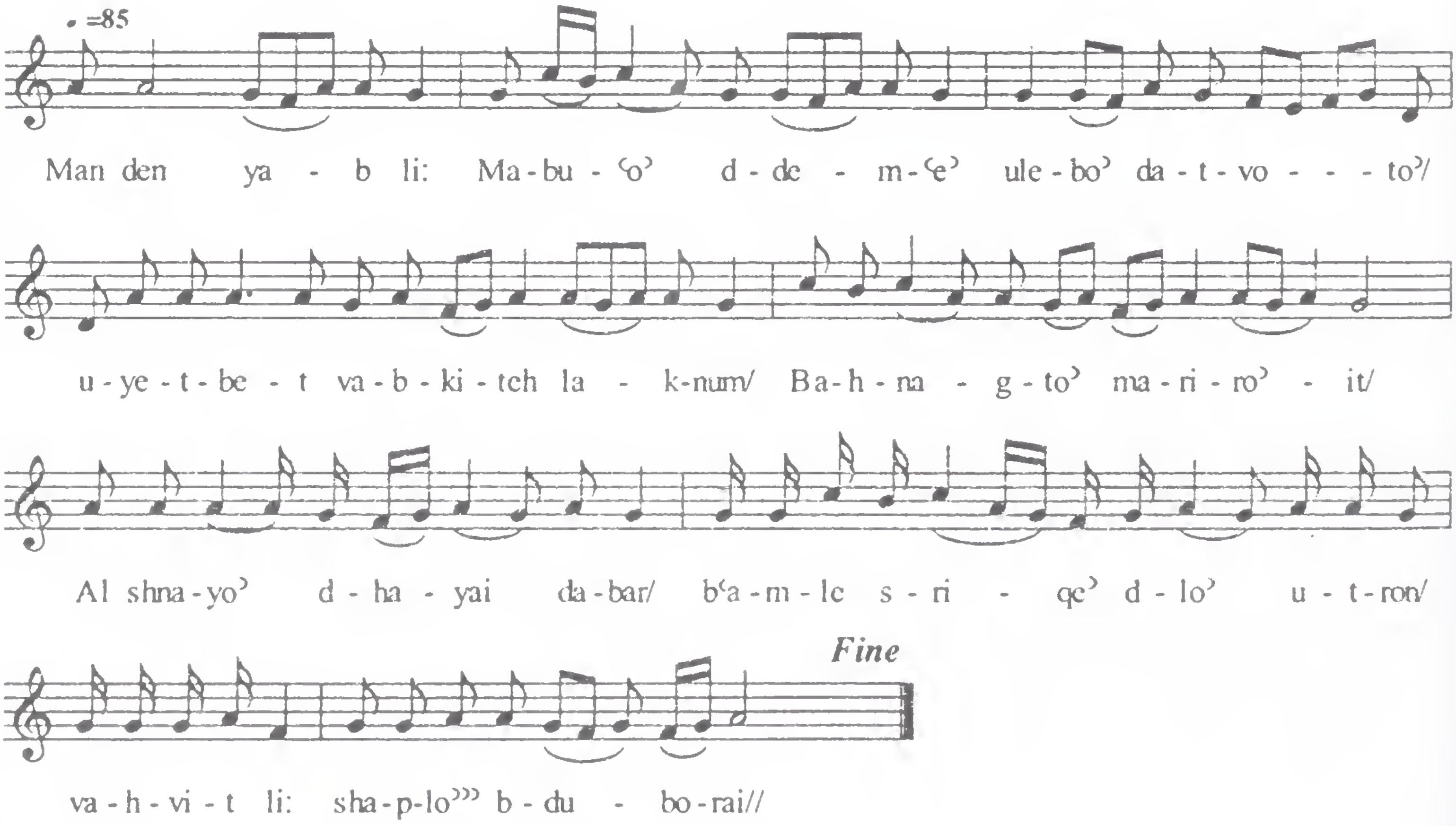
ܡܰܠܟܳܐ ܡܫܺܝܚܳܐ ܠܬܰܪܥܳܟ ܕܰܚܢܳܢܳܟ ܟܽܠܫܳܘ
ܢܳܩܫ ܐ̱ܢܳܐ. ܡܶܢ ܒܶܝܬ ܓܰܙܳܟ ܥܰܬܺܝܪܳܐ: ܚܢܳܢܳܐ
ܘܪ̈ܰܚܡܶܐ ܫܳܐܶܠ ܐ̱ܢܳܐ: ܒܳܟ ܡܳܪܝ ܦܫܰܛ
ܐܶܕܪ̈ܰܝܢ: ܕܰܐܘܺܝܕܺܝܬ ܒܳܟ ܠܳܐ ܐܶܬܒܰܗܬܰܢ: ܕܰܐܢܬ ܗܽܘ
ܣܰܒܪܝ ܘܬܽܘܟܠܳܢ ܥܰܫܺܝܢܳܐ܀



L-Malkut Raumo'- 6

ܡܕܡܠܬܐ܀

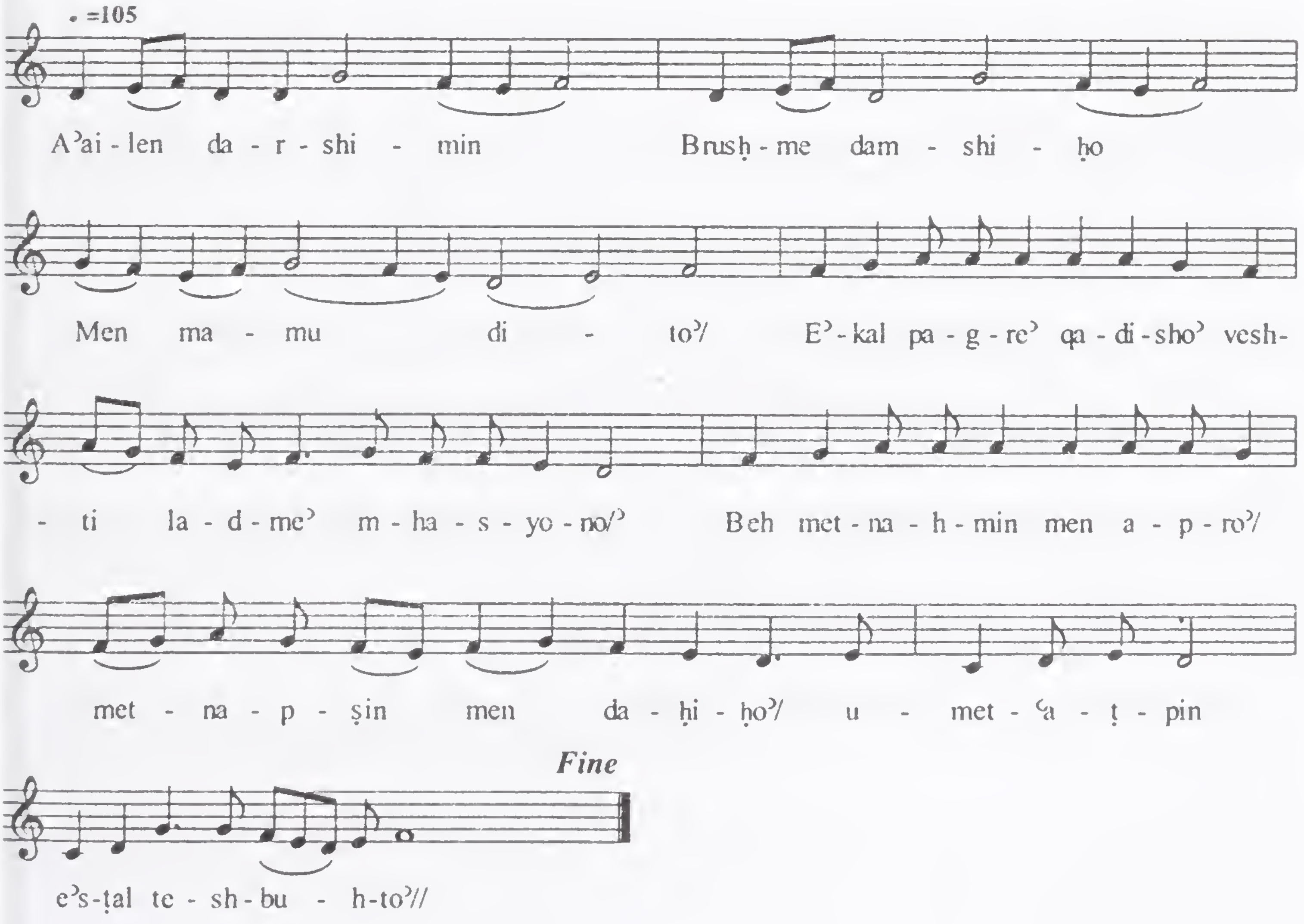
ܡܰܢ ܕܶܝܢ ܝܳܗܶܒ ܠܝ ܡܰܒܽܘܥܳܐ ܕܕܶܡܥܶܐ
ܘܠܶܒܳܐ ܕܰܬܘܳܬܳܐ. ܘܝܶܬܒܶܬ ܘܰܒܟܺܝܬ ܠܳܟܽܘܢ:
ܒܰܐܢܳܓܬܳܐ ܡܰܪܺܝܪܳܐܺܝܬ: ܥܰܠ ܫܢܰܝܳܐ ܕܚܰܝܰܝ
ܕܰܥܒܰܪ: ܒܥܰܡܠܶܐ ܣܪܺܝܩܶܐ ܕܠܳܐ ܝܽܘܬܪܳܢ: ܘܰܗܘܺܝܬ
ܠܺܝ ܫܰܦܠܳܐ ܒܕܽܘܒܳܪܰܝ܀



L-Malkut Raumo'- 7

ܡܥܢܝܬܐ ܀

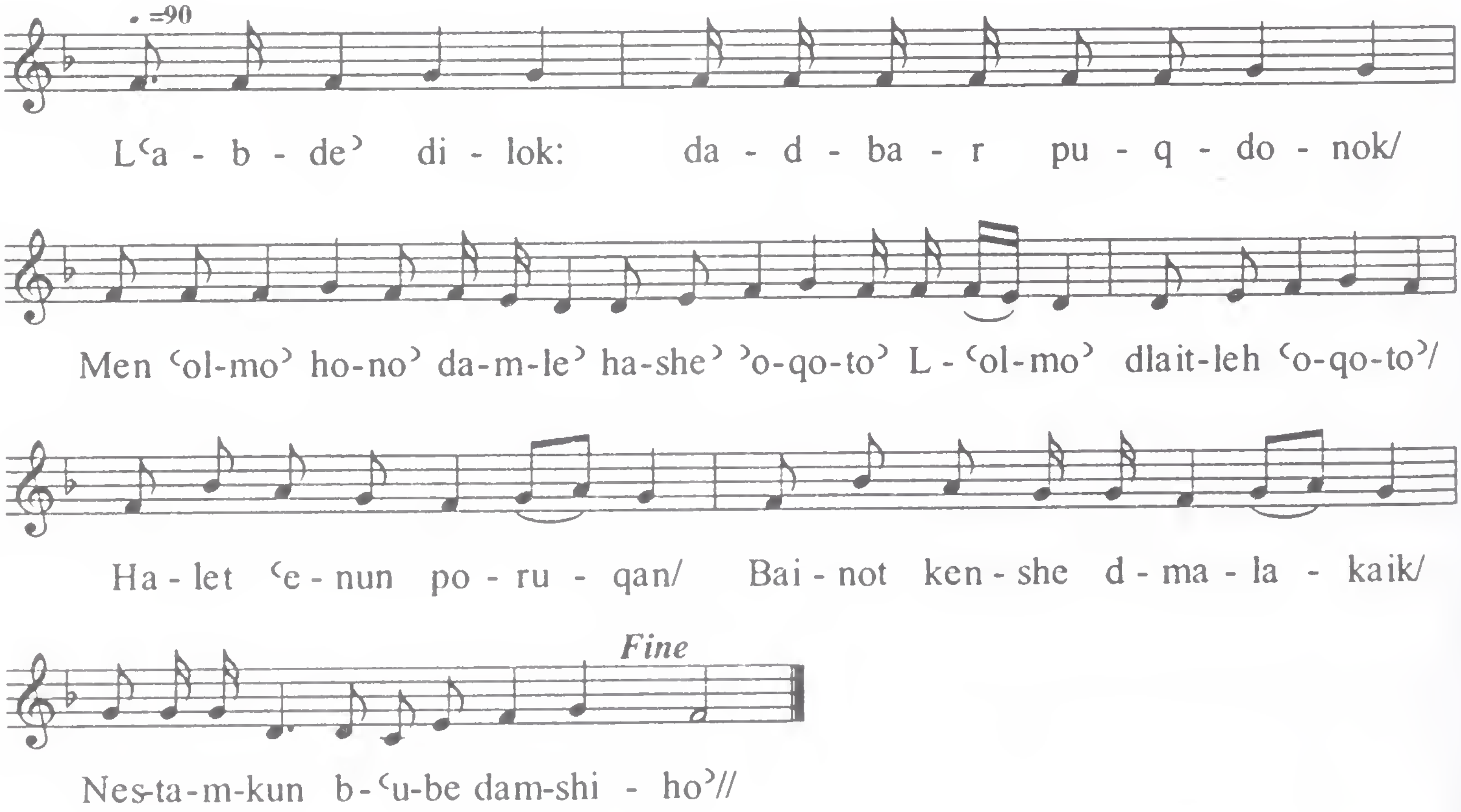
ܥܐܠܝܢ ܕܪܫܝܡܝܢ ܒܪܘܫܡܐ ܕܡܫܝܚܐ ܡܢ
ܡܥܡܘܕܝܬܐ. ܐܟܠ ܦܓܪܐ ܩܕܝܫܐ ܘܫܬܝ
ܠܕܡܐ ܡܚܣܝܢܐ: ܒܗ ܡܬܢܚܡܝܢ ܡܢ ܥܦܪܐ
ܘܡܬܢܦܨܝܢ ܡܢ ܕܚܝܚܐ: ܘܡܬܥܛܦܝܢ ܐܣܛܠ
ܬܫܒܘܚܬܐ ܀



L-Malkut Raumo'- 8

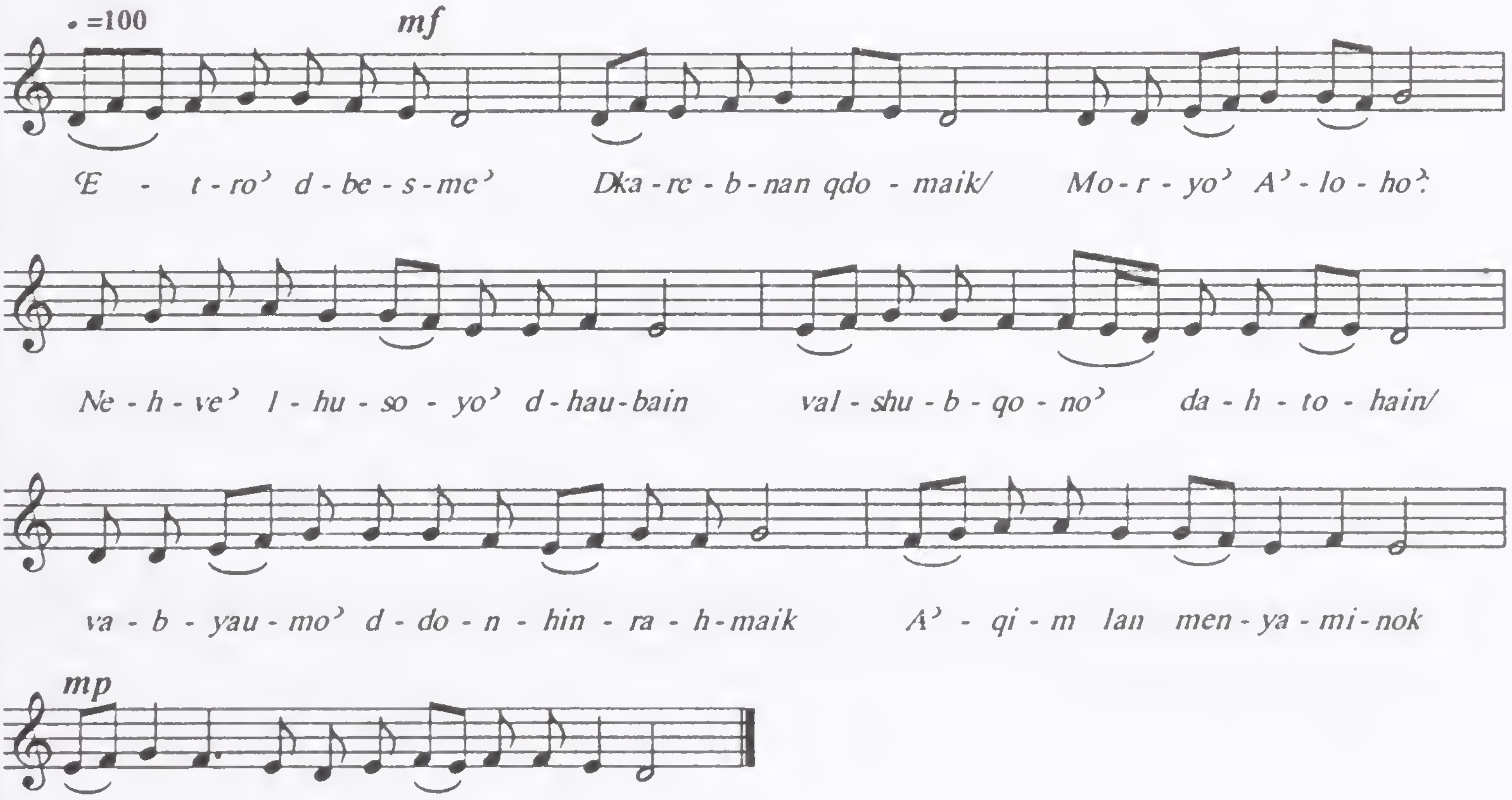
ܠܡܫܝܐ.

ܠܥܒܕܐ ܕܝܠܟ ܕܕܒܪ ܦܘܩܕܢܟ ܡܢ ܥܠܡܐ
ܗܢܐ. ܕܡܠܐ ܚܫܐ ܘܥܩܬܐ: ܠܥܠܡܐ ܕܠܝܬ
ܠܗ ܥܩܬܐ: ܐܥܠܝ ܐܢܘܢ ܦܪܘܩܢ: ܒܝܢܬ
ܟܢܫܐ ܕܡܠܐܟܝܟ: ܢܣܬܡܟܘܢ ܒܥܘܒܗ
ܕܡܫܝܚܐ܀



L-Malkut Raumo’- Gushmono’

ܥܶܛܪܳܐ ܕܒܶܣܡܶܐ . ܕܩܰܪܶܒܢܰܢ ܩܕܳܡܰܝܟ. ܡܳܪܝܳܐ ܐܰܠܳܗܳܐ.
ܢܶܗܘܶܐ ܐܰܝܟ ܩܽܘܪܒܳܢܶܗ ܕܰܐܗܪܽܘܢ ܘܕܩܰܪܶܒ ܠܟ
ܒܡܰܕܒܚܳܐ ܐܰܒܢܳܐ : ܘܒܣܡܬ ܕܢܚܗ ܠܪܘܚܐ
ܘܬܶܬܪܰܥܶܐ ܒܗ ܐܰܠܳܗܳܐ : ܘܬܶܬܩܰܒܰܠ ܒܪܽܘܚܳܐ
ܒܰܣܺܝܡܽܘܬܳܐ ❖



Qolo' 21 – B'arubto' Brishit

1) *Gushmonoyo'* – 8 Rekne; Rish Qolo' is seen in the Ramsho' of Friday in the Shimo'.

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division. One line is divided into three divisions. This line is repeated three times to form a complete verse of Ba'rubto' Brishit.

A——[5]

B——[5]

C——[5]

(Repeat Twice)

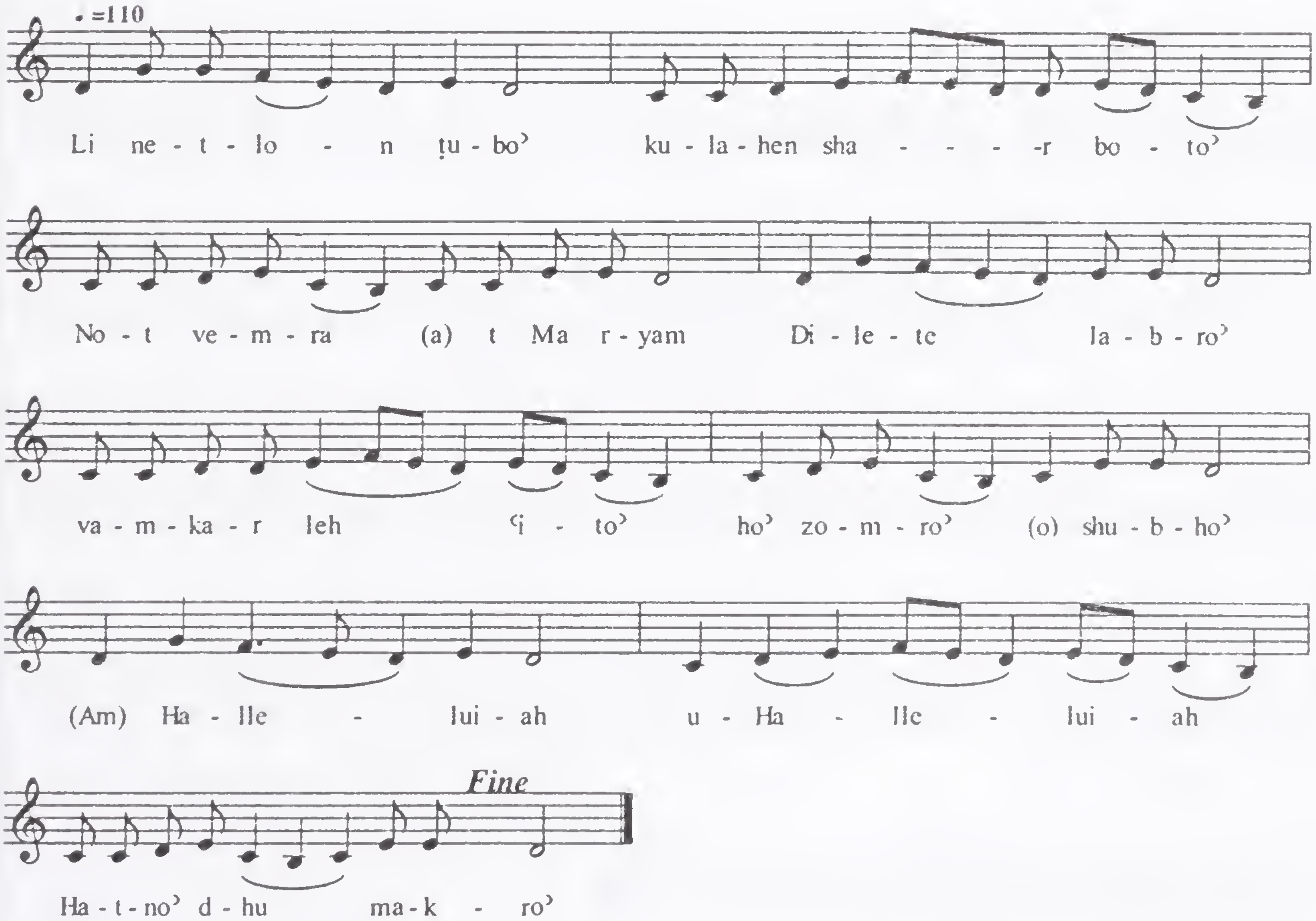
3) *Frequency of Use* – Not so frequently used as it is found twice in the Shimo'.

B‘arubto’ Brishit -1

ܥܠ ܕܒܥܪܘܒܬܐ ܒܪܝܫܝܬ܀

ܡܕܪܫܐ.

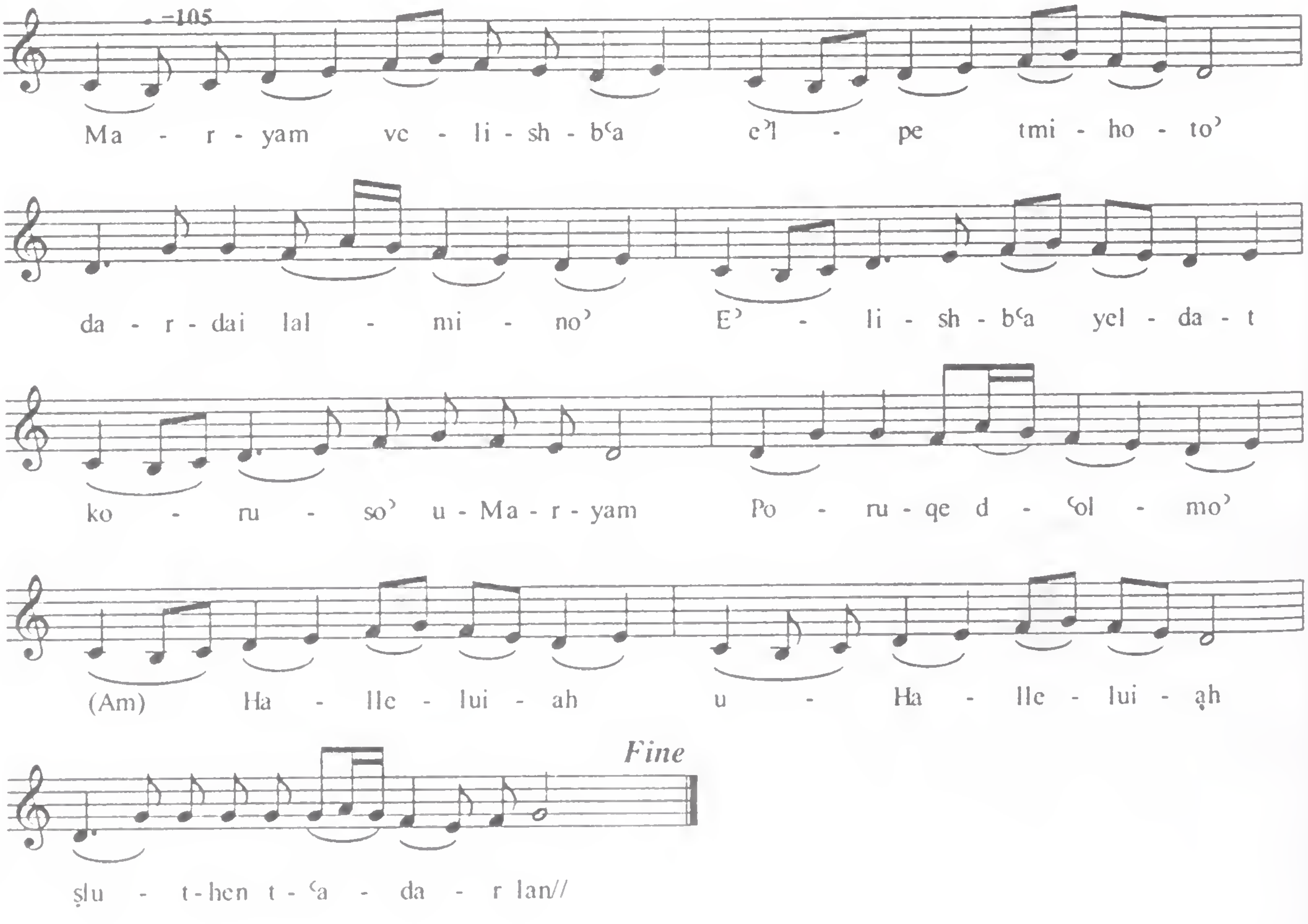
ܠܝ ܢܬܠܘܢ ܛܘܒܐ ܟܠܗܝܢ ܫܪܒܬܐ ܒܢܬ
ܐܡܪܐ ܕܡܪܝܡ. ܕܝܠܕܬܗ ܠܒܪܐ ܘܡܟܪܐ ܠܗ
ܥܕܬܐ ܗܘ ܐܡܪܐ ܫܘܒܚܐ. ܗܠܠ. ܚܬܢܐ
ܕܗܘ ܡܟܪܐ܀



B'arubto' Brishit -2

ܬܪܝܢ.

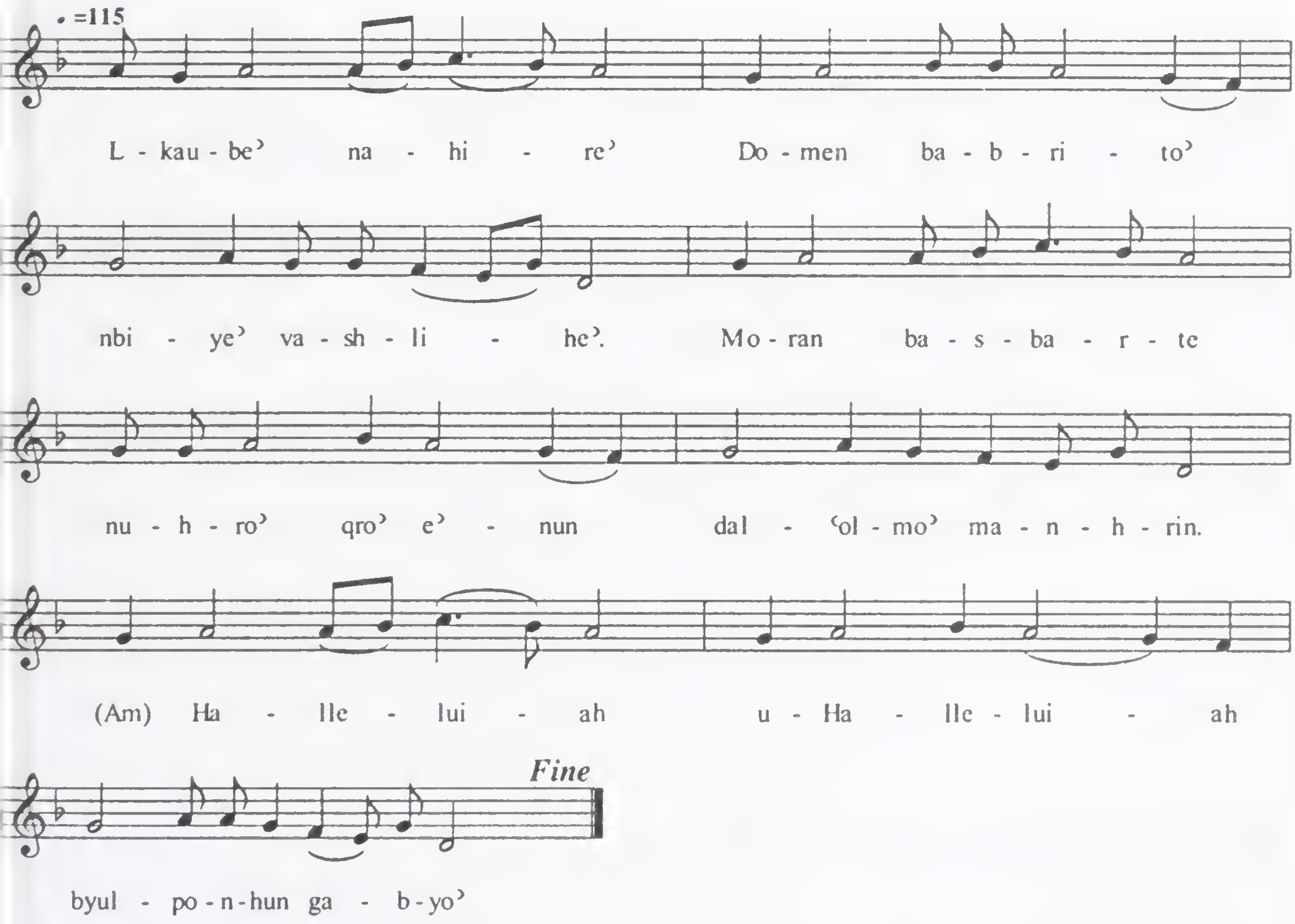
ܡܪܝܡ ܘܐܠܝܫܒܥ ܐܠܦܐ ܬܡܝܗܬܐ ܕܪܕܝ
ܠܥܠܡܐ. ܐܠܝܫܒܥ ܝܠܕܬ ܟܪܘܙܐ ܘܡܪܝܡ
ܦܪܘܩܗ ܕܥܠܡܐ. ܗܘ. ܨܠܘܬܗܝܢ ܬܥܕܪ
ܠܢ܀



B'arubto' Brishit -3

ܐܚܪܬܐ.

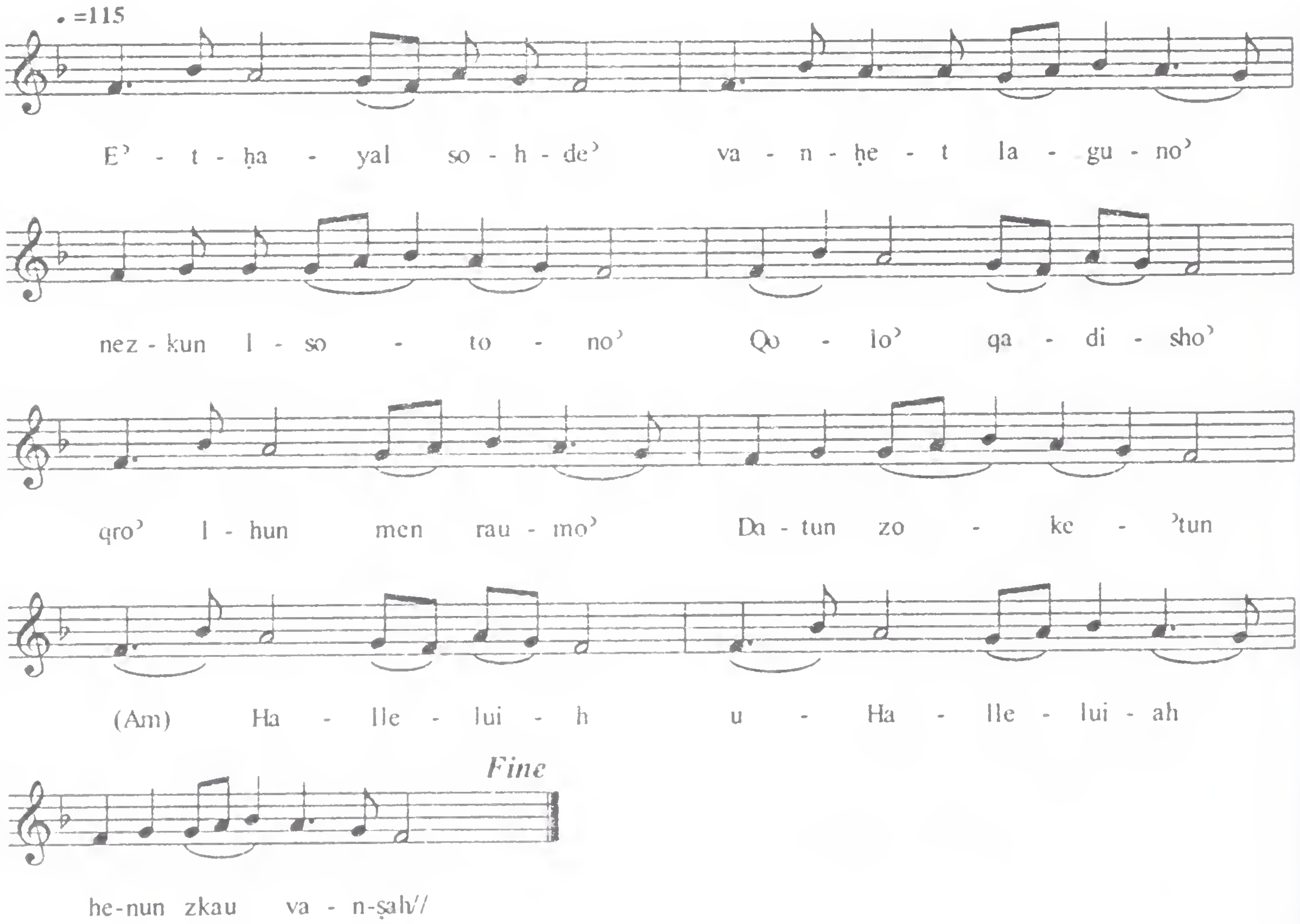
ܠܟܘܟܒܐ ܢܗܝܪܐ ܕܡܢ ܒܒܪܝܬܐ ܢܒܝܐ
ܘܫܠܝܚܐ. ܡܪܢ ܒܣܒܪܬܐ ܢܘܗܪܐ ܩܪܐ ܐܢܘܢ
ܕܠܥܠܡܐ ܡܢܗܪܝܢ. ܗܘܘ. ܒܝܘܠܦܢܗܘܢ
ܓܒܝܐ܀



B'arubto' Brishit-4

ܒܥܪܘܒܬܐ.

ܐܬܚܝܠ ܣܗܕܐ ܘܢܚܬ ܠܓܘܢܐ ܕܢܙܟܘܢ
ܠܣܛܢܐ. ܘܩܠܐ ܩܕܝܫܐ ܩܪܐ ܠܗܘܢ ܡܢ ܪܘܡܐ
ܕܐܢܬܘܢ ܙܟܝܬܘܢ. ܗܘܘ. ܗܢܘܢ ܙܟܘ
ܘܢܨܚܘ܀

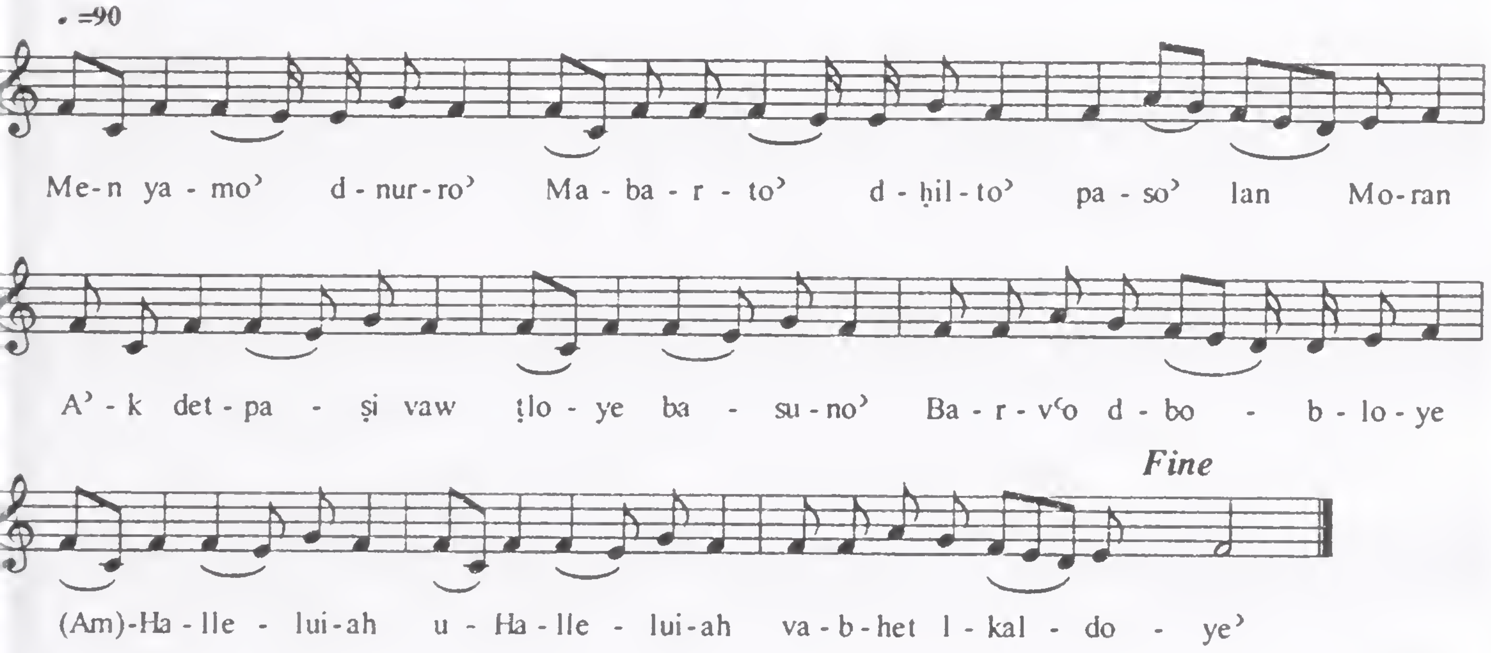


B'arubto' Brishit -5

ܒ

ܣܘܓܝܬܐ.

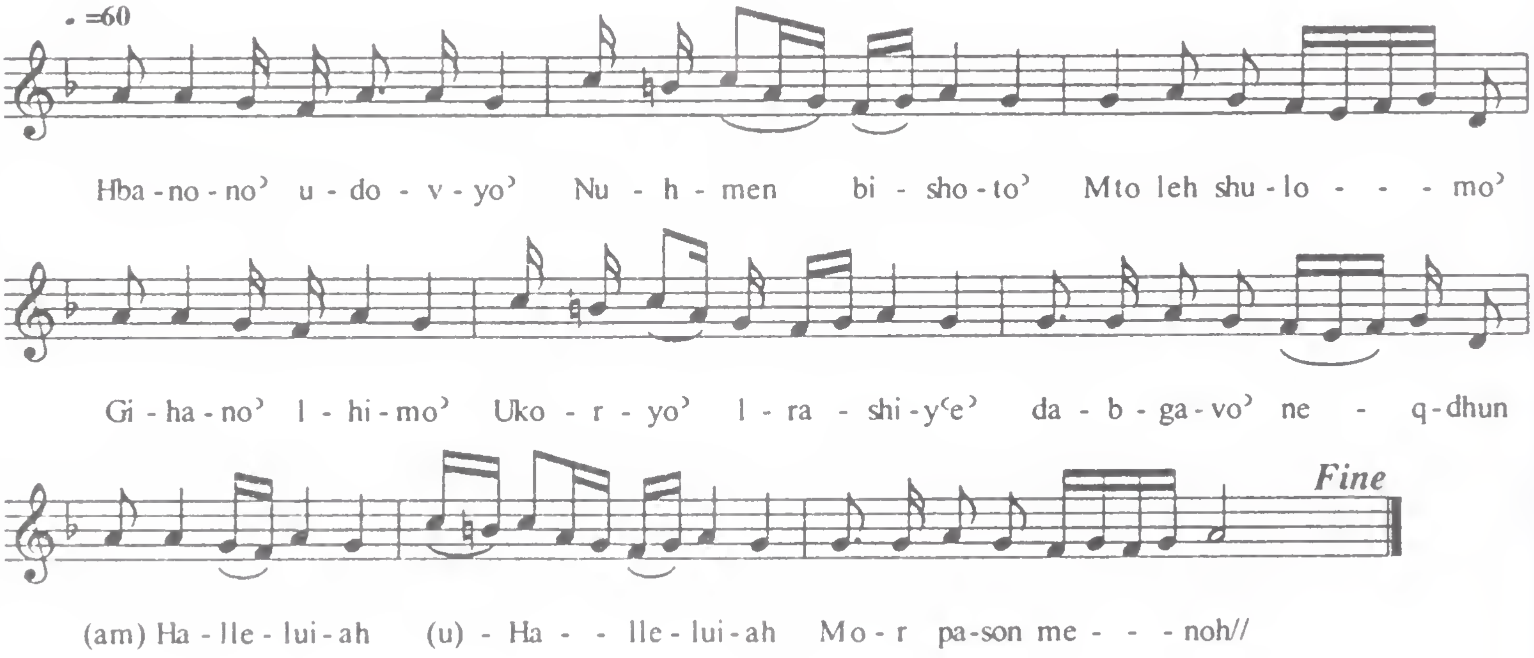
ܡܢ ܝܘܡܐ ܕܢܘܗܪܐ ܘܡܒܪܒܪܬܐ ܕܚܝܠܬܐ ܦܨܐ
ܠܢ ܡܪܢ. ܐܝܟ ܕܐܬܦܨܝ ܗܘܘ ܛܠܝܐ ܒܐܬܘܢܐ
ܒܐܪܒܥܐ ܕܒܒܠܝܐ. ܗܘܗ. ܘܒܗܬ ܠܟܠܕܝܐ܀



B'arubto' Brishit -6

ܡܥܢܝܬܐ.

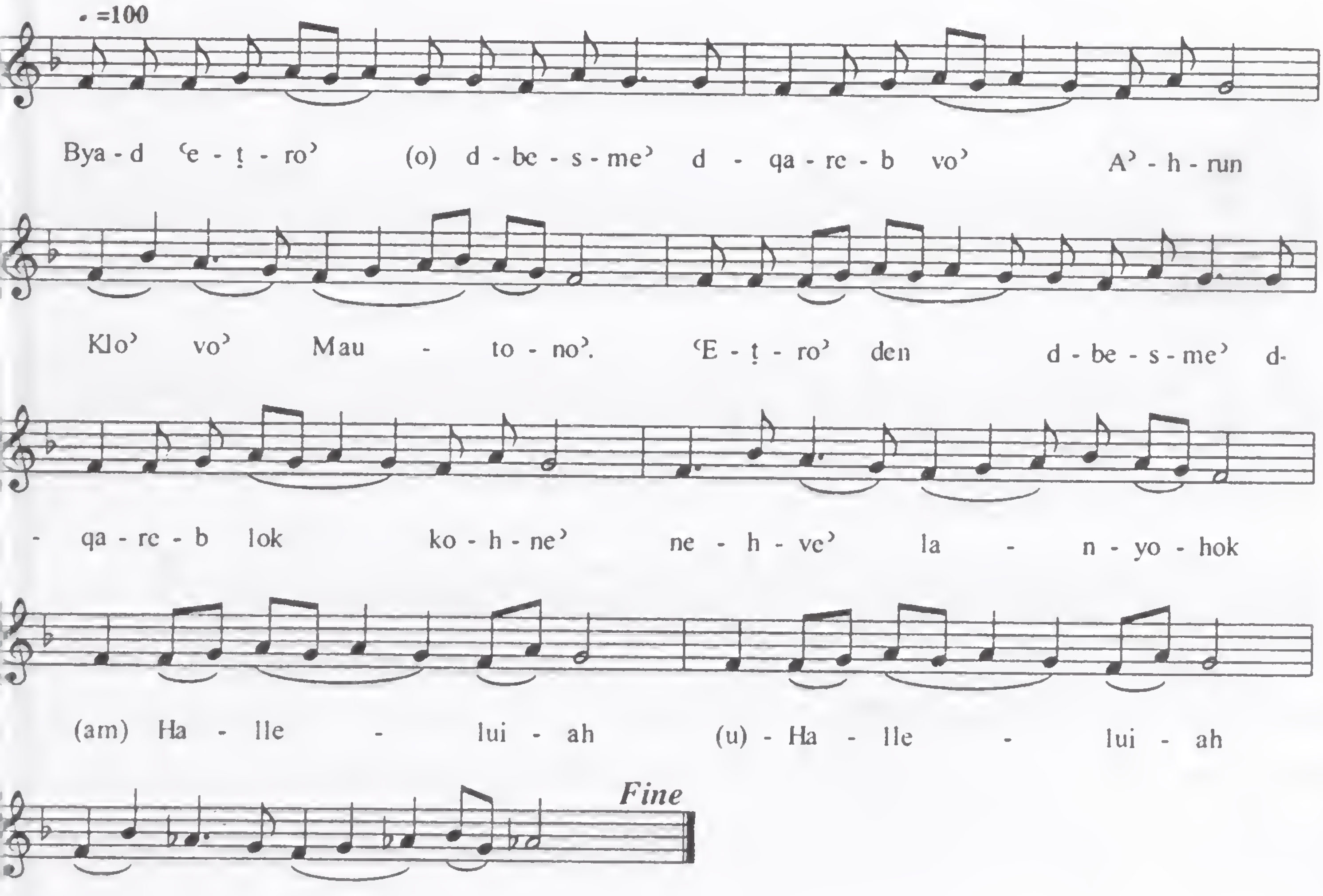
ܚܒܢܢܐ ܘܕܘܝܐ ܢܘܚ ܡܢ ܒܝܫܘܬܐ ܡܛܐ ܠܗ
ܫܘܠܡܐ. ܓܝܗܢܐ ܠܚܝܡܐ ܘܟܪܝܐ ܠܪܫܝܥܐ
ܕܒܓܘܗ ܢܩܕܘܢ. ܗܘܗ. ܡܪܢ ܦܨܢ ܡܢܗ܀



B'arubto' Brishit -7

ܡܫܒܚܐ:

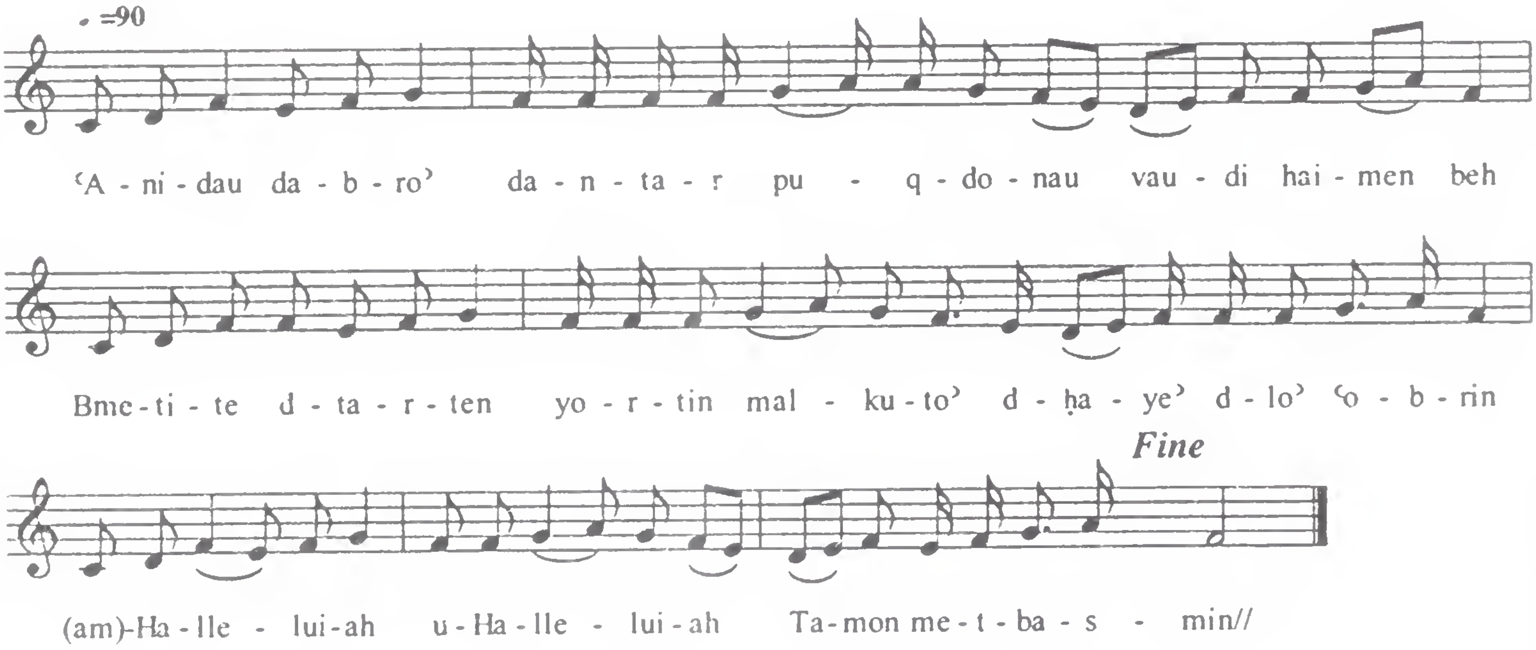
ܒܝܕ ܥܛܪܐ ܕܒܣ̈ܡܐ ܕܩܪܒ ܗ̱ܘܐ ܐܗܪܘܢ
ܟܠܐ ܗ̱ܘܐ ܡܘܬܢܐ . ܥܛܪܐ ܕܝܢ ܕܒܣ̈ܡܐ ܕܩܪܒ
ܠܟ ܟܗ̈ܢܐ ܢܗܘܐ ܠܢܝܚܟ. ܗܘܗ. ܘܐܢܝܚ
ܠܥܢܝ̈ܕܝܢ܀



B'arubto' Brishit -8

ܠܡܫܝܚܐ܀

ܠܥܢܝܕܘܗܝ ܕܒܪܐ ܕܢܛܪ ܦܘܩܕܢܘܗܝ ܘܐܘܕܝ
ܗܝܡܢ ܒܗ. ܒܡܝܬܬܐ ܕܬܪܬܝܢ ܝܪܬܝܢ
ܡܠܟܘܬܐ ܕܚܝܐ ܕܠܐ ܥܒܪܝܢ. ܗܠܠܘܝܐ. ܬܡܢ
ܡܬܒܣܡܝܢ܀



Qolo' 22 - Lok Moryo' Qorenan

1) *Gushmonoyo'* – 8 Rekne; Rish Qolo' is seen in the 2nd Qolo' of the Ramsho' of Wednesday.

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - - - - - - [11]

B - - - - - - - - - - - - - - [12]

A - - - - - - - - - - - - [11]

B - - - - - - - - - - - - - - [12]

C - - - - - - - - - [8]

C - - - - - - - - - [8]

B - - - - - - - - - - - - - - [12]

3) *Frequency of Use* – Very frequently used as it is found in the Shimo', Nineveh Fast, Great Fast, the festival and sacramental services, and throughout the West Syriac liturgical tradition.

Lok Moryo' Qorenan- Rish Qolo'

ܪܝܫ ܩܘܠܐ ❖ ܐܣܝܐ ܐܢܬ ܚܟܝܡܐ ܐܘ ܡܪܝ ܬܐܘܡܐ.

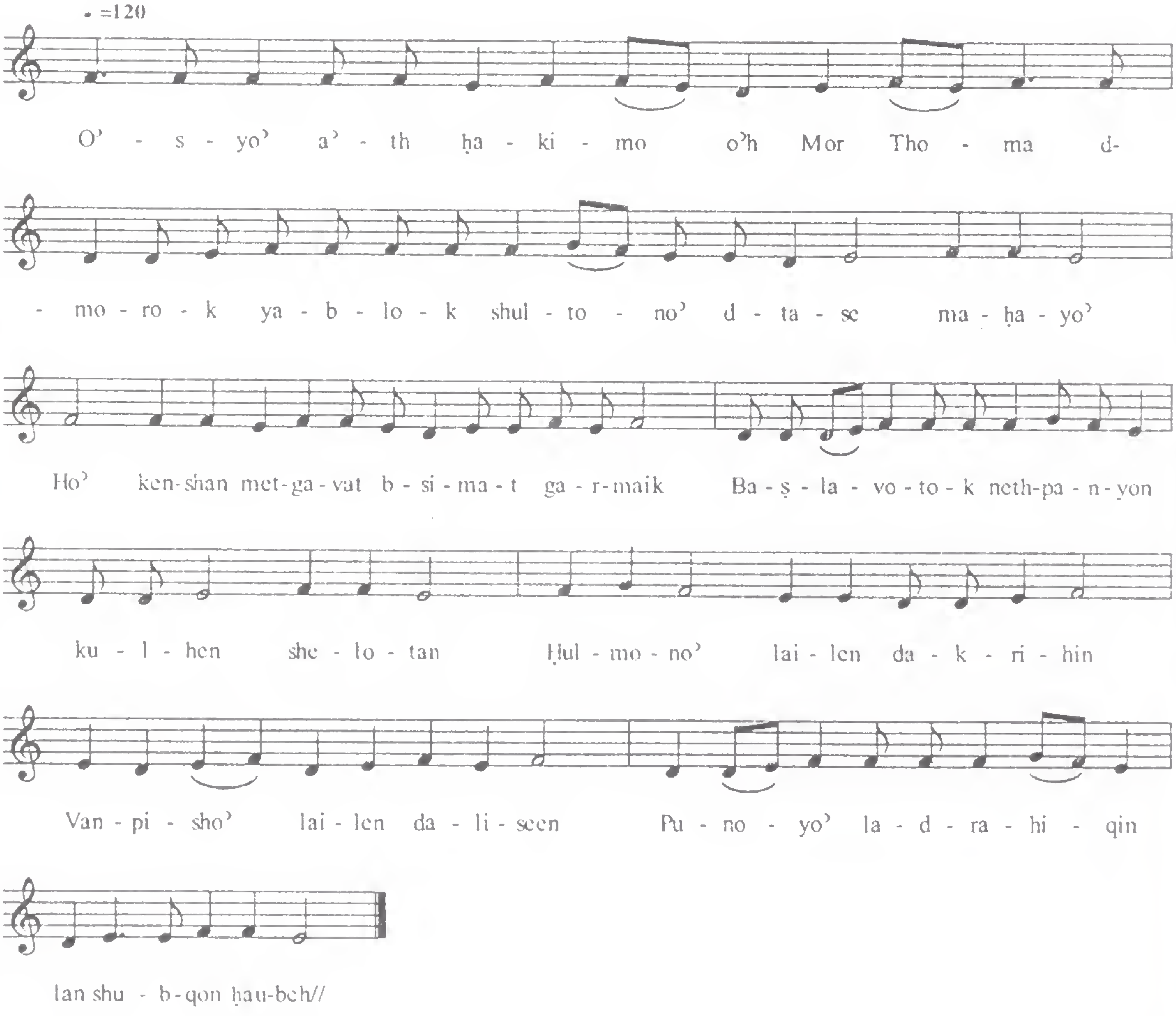
ܫܘܠܛܢܐ ܕܬܐ̈ܣܐ ܡܟܐ̈ܒܐ. ܗܐ

ܓܪ̈ܡܝܟ. ܒܨܠܘܬܟ

ܢܬܦܢܝܢ ܟܠܗܝܢ ܫܠܘ̈ܬܢ. ܚܘܠܡܢܐ ܠܐܝܠܝܢ

ܕܟܪܝܗܝܢ: ܘܢܦܝܫܐ ܠܐܝܠܝܢ ܕܠܝܣܝܢ. ܘܦܘܢܝܐ

❖ ܚܘܒܐ ܠܢܘܗܪܐ

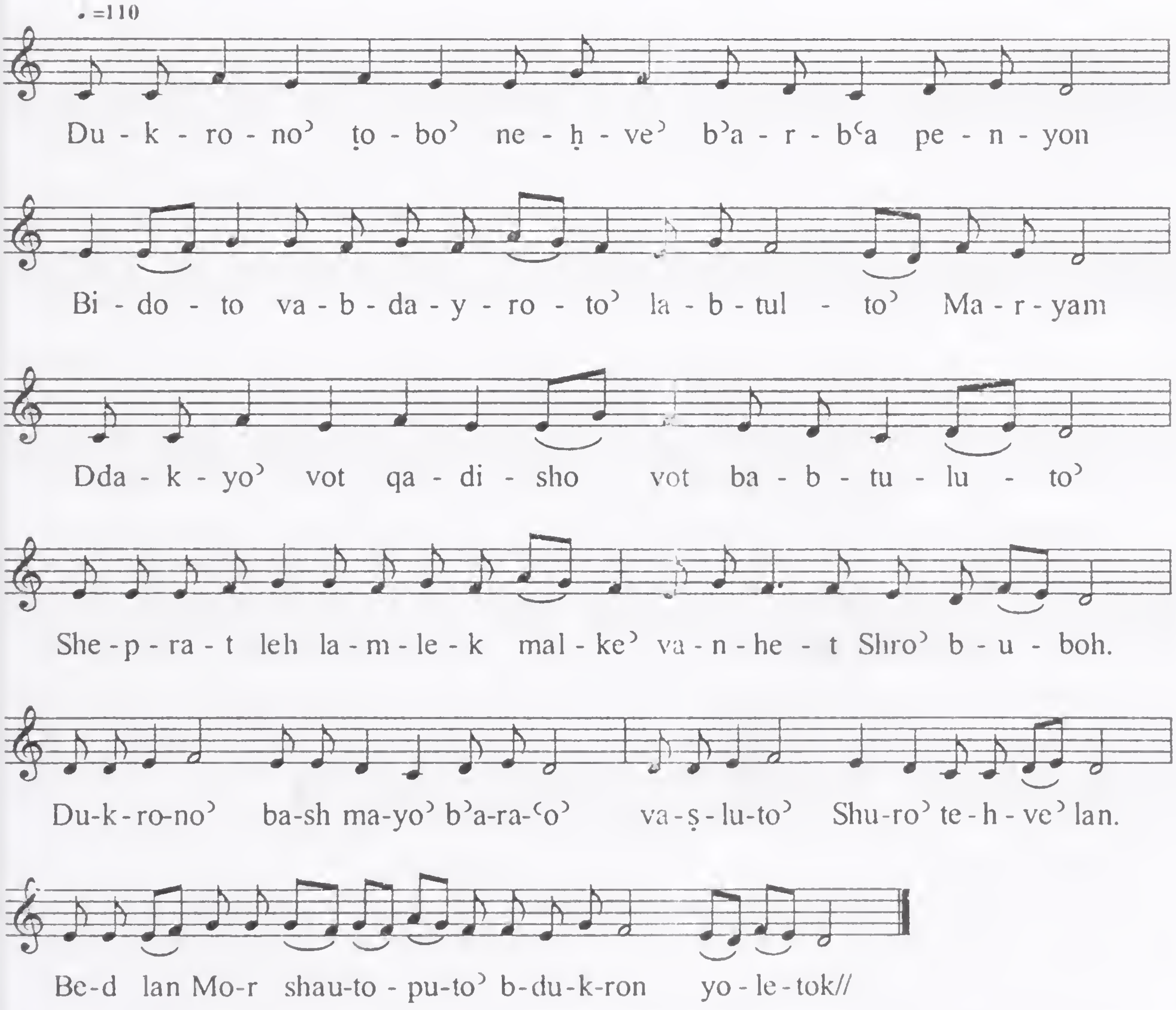


Lok Moryo' Qorenan- 1

ܩܠܐ ܕܠܟ ܡܪܝܐ ܩܪܝܢܢ܀

ܡܕܡܝܐ.

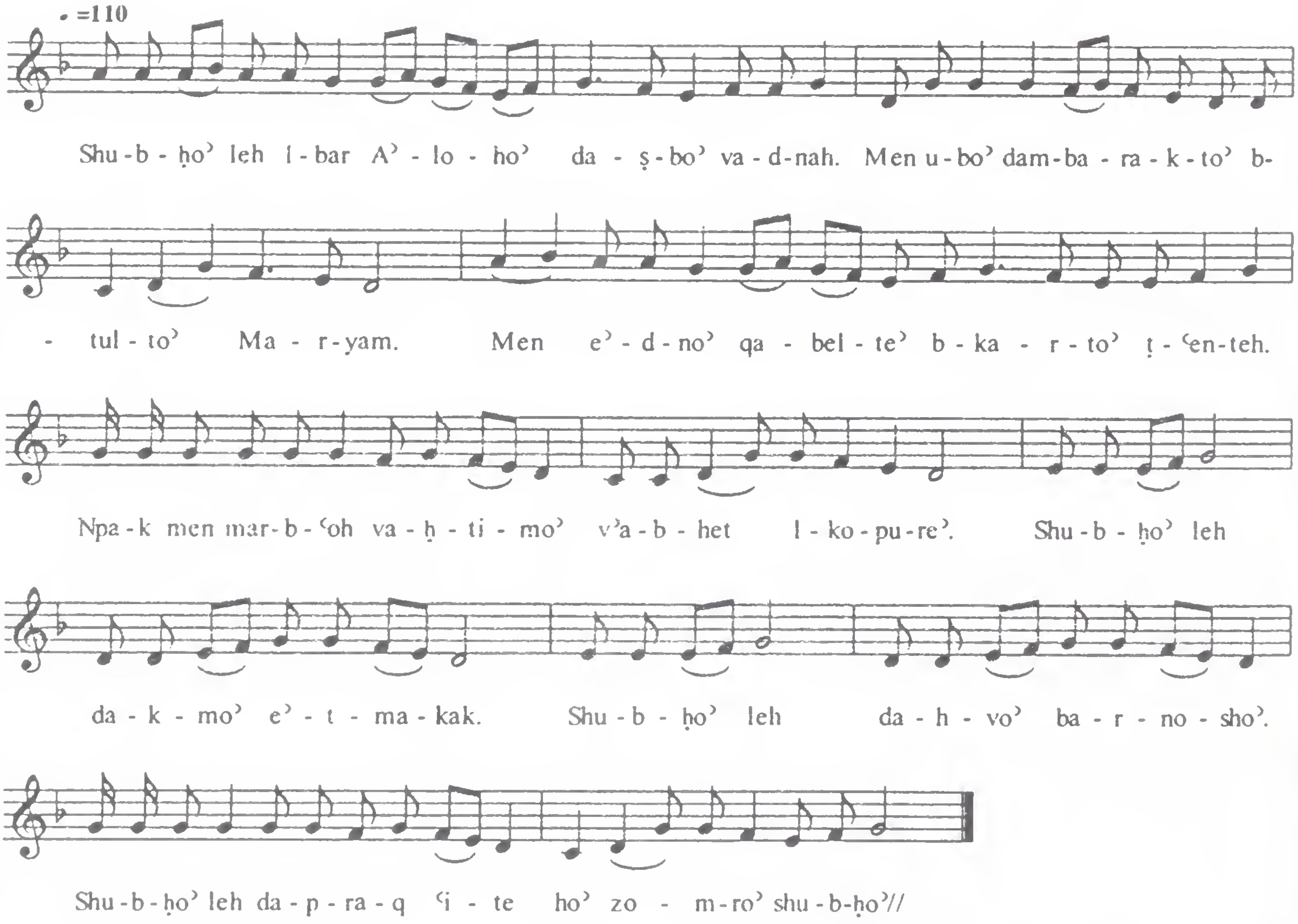
ܕܘܟܪܢܐ ܛܒܐ ܢܗܘܐ ܒܐܪܒܥܦܢܝ̈ܢ. ܒܝܕܬܐ
ܘܒܕܝܪ̈ܬܐ ܠܒܬܘܠܬܐ ܡܪܝܡ. ܕܕܟܝܐ ܗܘܬ
ܘܩܕܝܫܐ ܗܘܬ. ܒܒܬܘܠܘܬܗ. ܘܫܦܝܪܐ ܠܗ
ܠܡܠܟ ܡܠܟ̈ܐ ܘܢܚܬ ܫܪܐ ܒܒܘܗ. ܕܘܟܪܢܗ
ܒܫܡܝܐ ܘܒܐܪܥܐ: ܘܨܠܘܬܗ ܫܘܪܐ ܬܗܘܐ ܠܢ:
ܒܥܕ ܠܢ ܡܪܢ ܫܘܬܦܘܬܐ ܒܕܘܟܪܢ ܝܠܕܬܟ܀



Lok Moryo' Qorenan- 2

ܐܚܪܢܐ.

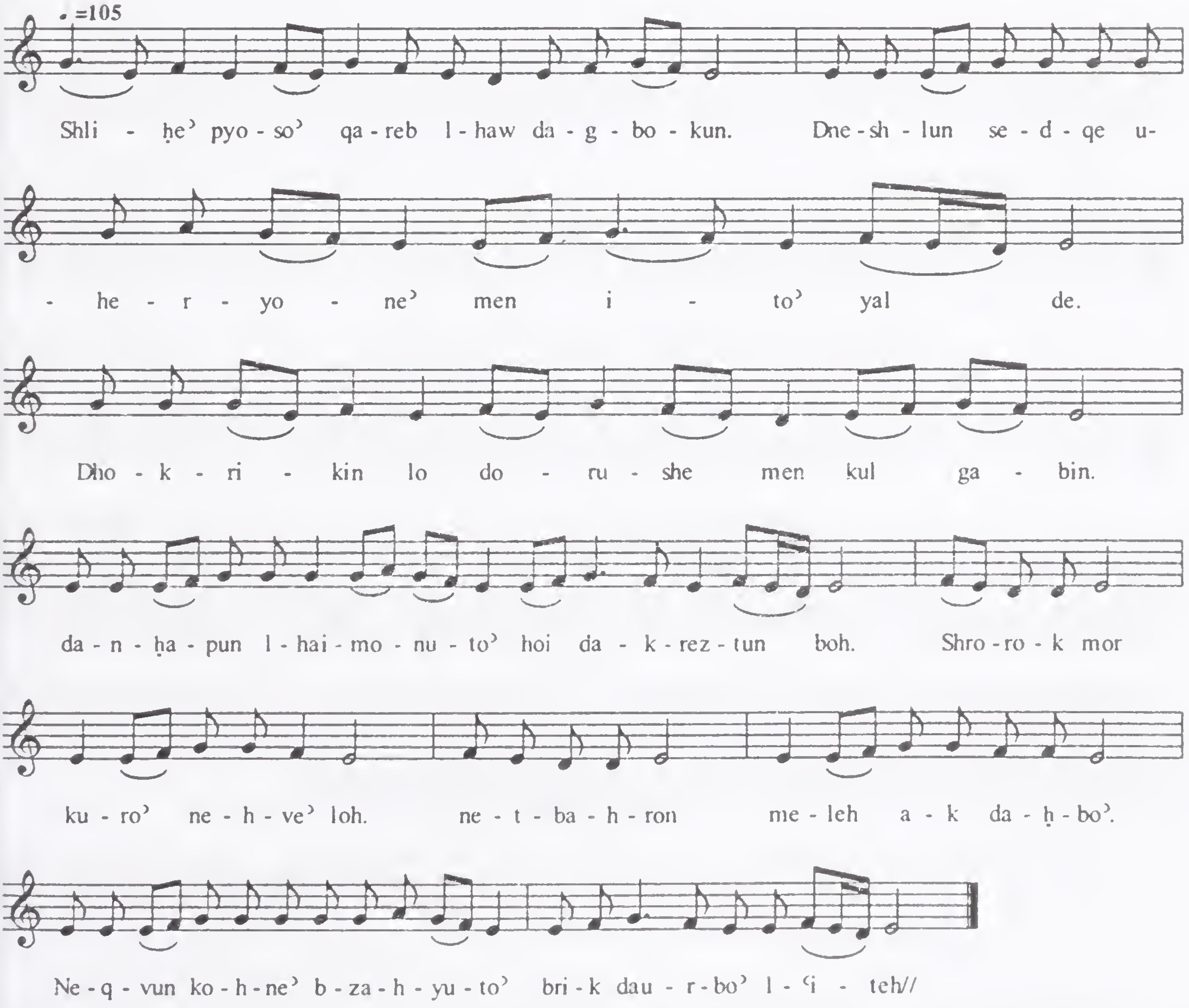
ܫܘܒܚܐ ܠܗ ܠܒܪ ܐܠܗܐ ܕܨܒܐ ܘܕܢܚ.
ܡܢ ܥܘܒܐ ܕܡܒܪܟܬܐ ܒܬܘܠܬܐ ܡܪܝܡ.
ܡܢ ܐܕܢܐ ܡܩܒܠܬܗ ܒܟܪܬܐ ܛܥܝܢܬܗ. ܢܦܩ
ܡܢ ܡܪܒܥܗ ܘܚܬܝܡܐ ܘܐܒܗܬ ܠܟܦܘܪܐ.
ܫܘܒܚܐ ܠܗ ܕܒܟܡܐ ܐܬܡܟܟ: ܫܘܒܚܐ ܠܗ
ܕܗܘܐ ܒܪܢܫܐ: ܫܘܒܚܐ ܠܗ ܕܦܪܩ ܥܕܬܗ ܗܘ
ܐܡܪܐ ܫܘܒܚܐ܀



Lok Moryo' Qorenan- 3

ܐܚܪܢܐ.

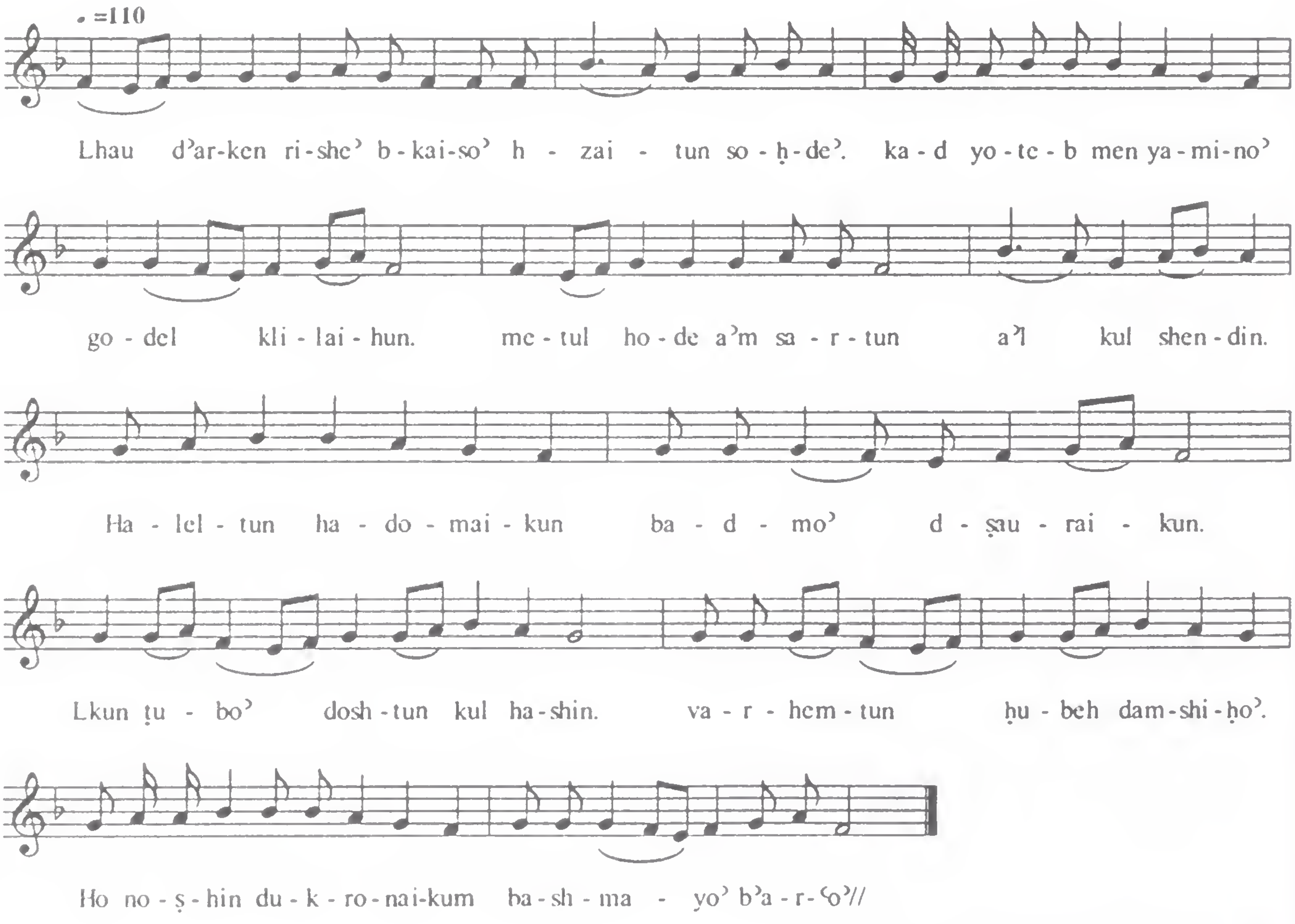
ܫܠܝܚܐ ܦܝܣܐ ܩܪܒ ܠܗܘ ܕܓܒܟܘܢ.
ܕܢܫܠܘܢ ܙܕܩܐ ܘܚܐܪܝܘܬܐ ܡܢ ܐܝܬܐ ܝܠܕܬܗ.
ܕܗܐ ܟܪܝܟܝܢ ܠܗ ܕܪܘܫܐ ܡܢ ܟܠ ܓܒܝܢ.
ܕܢܚܐ ܦܘܢ ܠܗܝܡܢܘܬܐ ܗܝ ܕܐܟܪܙܬܘܢ ܒܗ. ܫܪܪܟ
ܡܪܝ ܟܪܘܙܐ ܢܗܘܐ ܠܗ: ܢܬܒܗܪܘܢ ܡܠܟܘܗܝ ܐܝܟ
ܕܗܒܐ: ܘܢܩܘܢ ܟܗܢܐ ܒܙܗܝܘܬܐ ܒܪܝܟ
ܕܐܘܪܒ ܠܥܕܬܗ ܀



Lok Moryo' Qorenan- 4

ܕܣܗܕܐ.

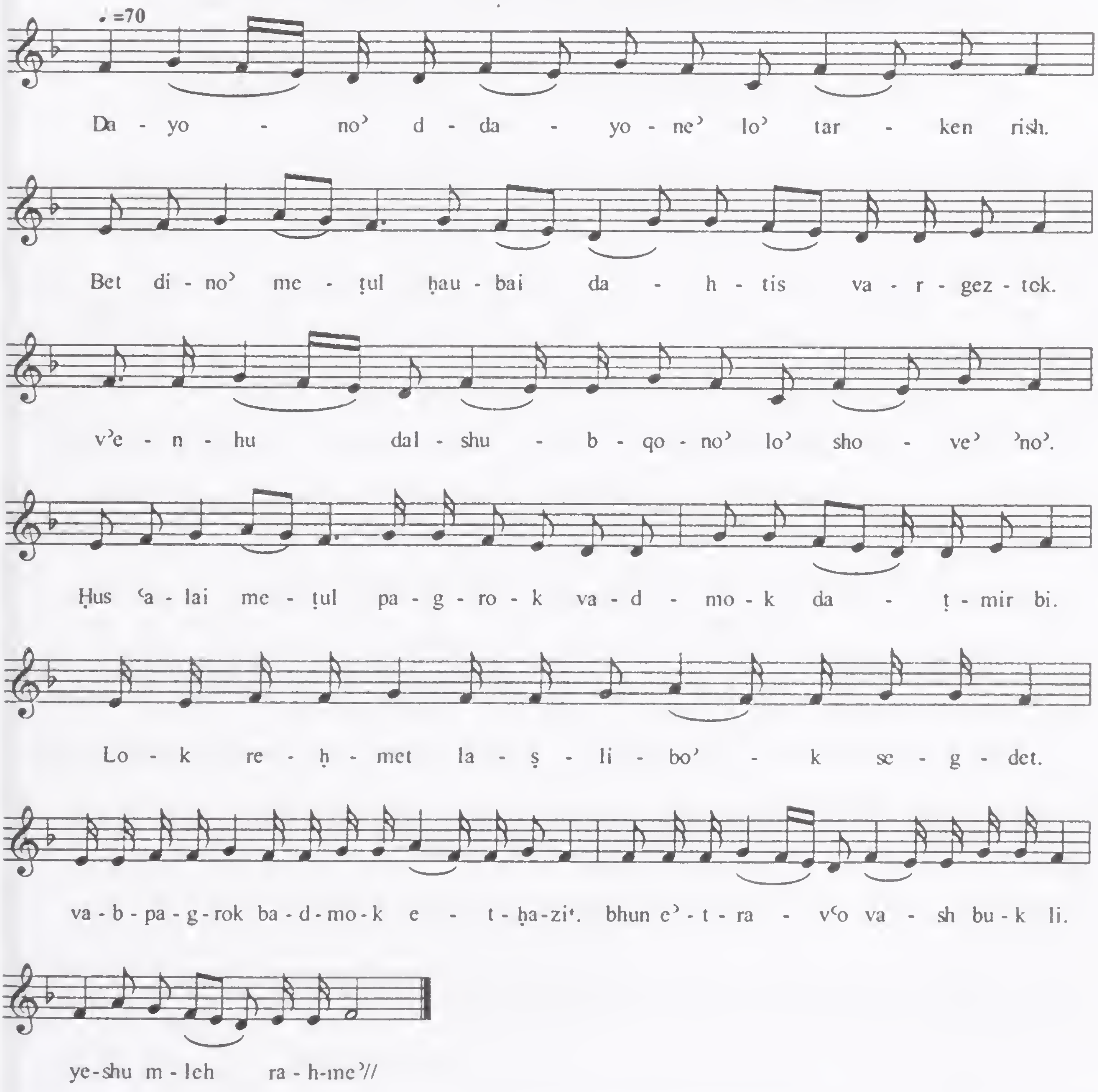
ܠܗܘ ܕܐܪܟܢ ܪܝܫܐ ܒܩܝܣܐ ܚܙܝܬܘܢ
ܣܗܕܐ. ܟܕ ܝܬܒ ܡܢ ܝܡܝܢܐ ܓܕܠ
ܟܠܝܠܝܗܘܢ. ܡܛܠ ܗܕܐ ܥܡ ܣܪܬܘܢ ܥܠ
ܟܠ ܫܢܕܝܢ. ܗܠܠܬܘܢ ܗܕܡܝܟܘܢ ܒܕܡܐ
ܕܨܘܪܝܟܘܢ. ܠܟܘܢ ܛܘܒܐ ܕܫܬܘܢ ܟܠ ܚܫܝܢ:
ܘܪܚܡܬܘܢ ܚܘܒܗ ܕܡܫܝܚܐ: ܗܐ ܢܨܚܝܢ
ܕܘܟܪܢܝܟܘܢ ܒܫܡܝܐ ܘܒܐܪܥܐ܀



Lok Moryo' Qorenan- 5

ܣܕܝܡܐ.

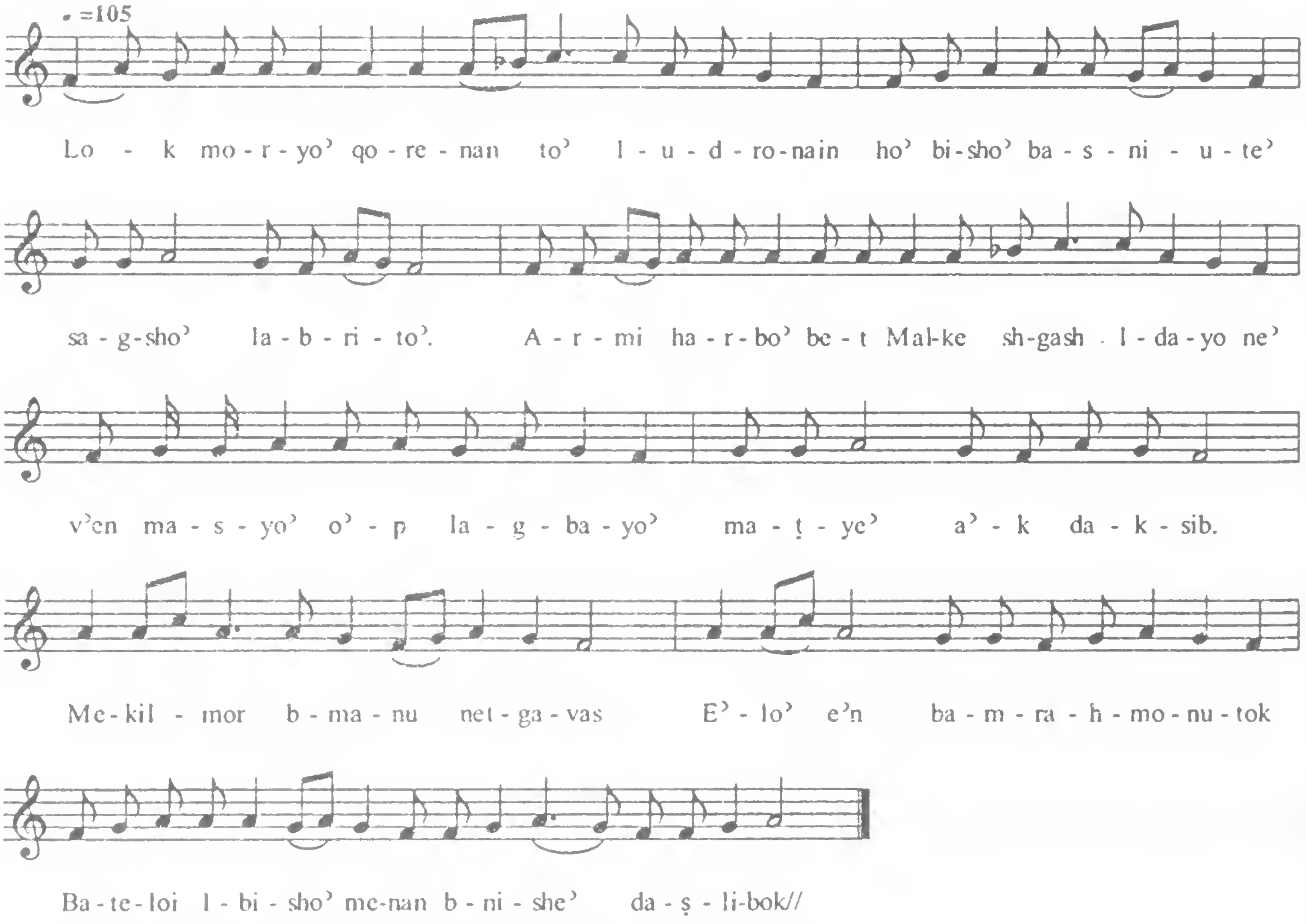
ܕܝܢܐ ܕܕܝܢ̈ܐ ܠܐ ܬܪܟܢ ܪܝܫ. ܒܝܬ ܕܝܢܐ
ܡܛܠ ܚܘܒܝ ܕܚܛܝܬ ܘܐܪܓܙܬܟ. ܘܐܢܗܘ
ܕܠܫܘܒܩܢܐ ܠܐ ܫܘܐ ܐܢܐ. ܚܘܣ ܥܠܝ ܡܛܠ
ܦܓܪܟ ܘܕܡܟ ܕܛܡܝܪ ܒܝ. ܠܟ ܪܚܡܬ
ܘܠܨܠܝܒܟ ܣܓܕܬ: ܘܒܦܓܪܟ
ܘܒܕܡܟ ܐܬܚܙܝܬ: ܒܗܘܢ ܐܬܪܥܐ ܘܫܒܘܩ ܠܝ
ܝܫܘܥ ܡܠܐ ܪ̈ܚܡܐ܀



Lok Moryo’ Qorenan- 6

[illegible]

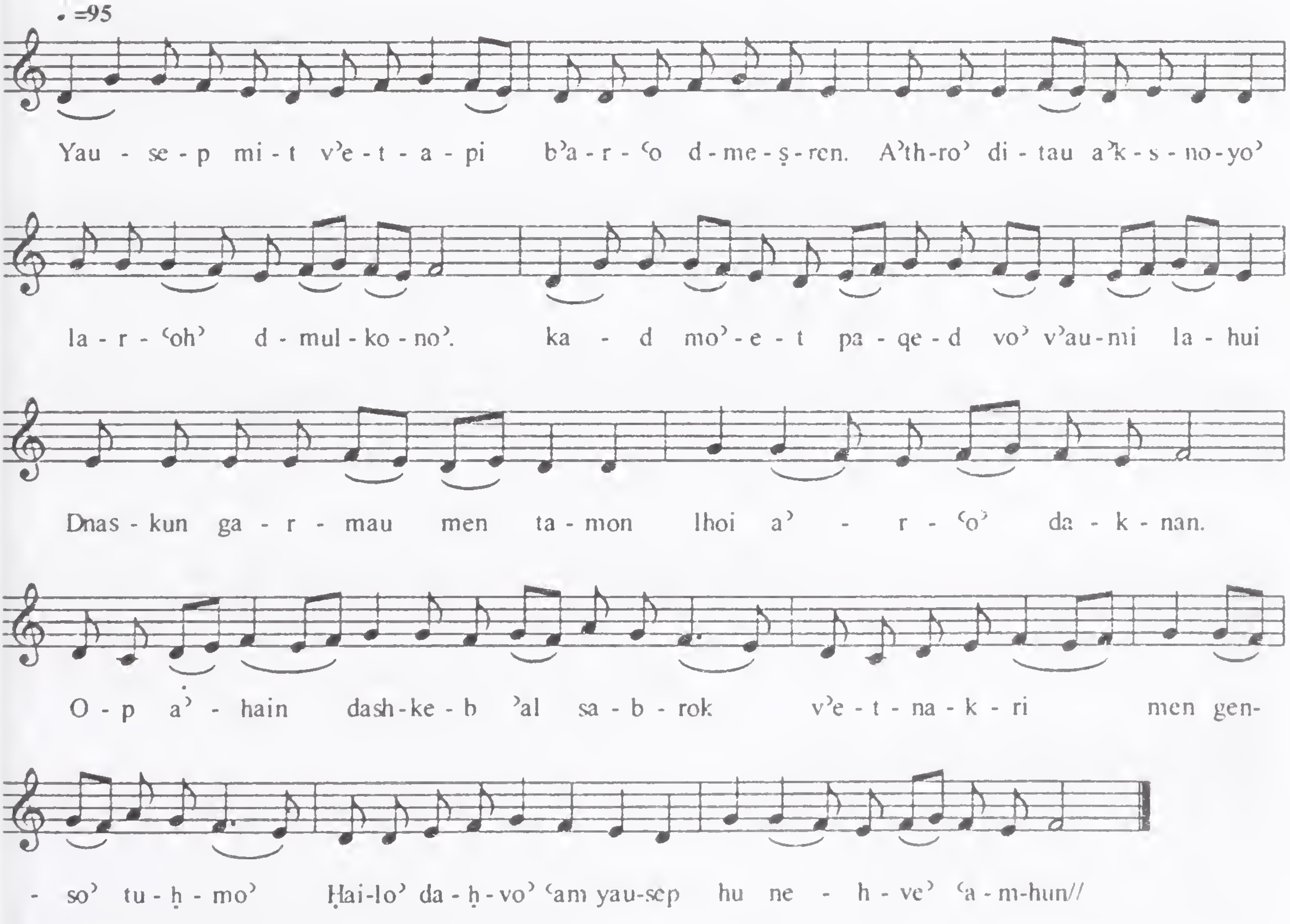
ܠܟ ܡܪܝܐ ܩܪܝܢܢ ܬܐ ܠܥܘܕܪܢܢ. ܗܐ
ܒܝܫܐ ܒܣܢܝܘܬܗ ܣܓܝܫܐ ܠܒܪܝܬܐ. ܐܪܡܝ
ܚܪܒܐ ܒܝܬ ܡܠܟܐ ܫܓܫ ܠܕܝܢܐ. ܘܐܢ
ܡܣܝܐ ܐܦ ܠܓܒܝܐ ܡܛܝܐ ܐܝܟ ܕܟܬܝܒ.
ܡܟܝܠ ܡܪܢ ܒܡܢܘ ܢܬܓܘܣ. ܐܠܐ ܐܢ
ܒܡܪܚܡܢܘܬܟ ܒܬܠܘܝ ܠܒܝܫܐ ܡܢܢ ܒܢܝܫܐ
ܕܨܠܝܒܟ



Lok Moryo' Qorenan-7

ܡܒܝܢܐ.

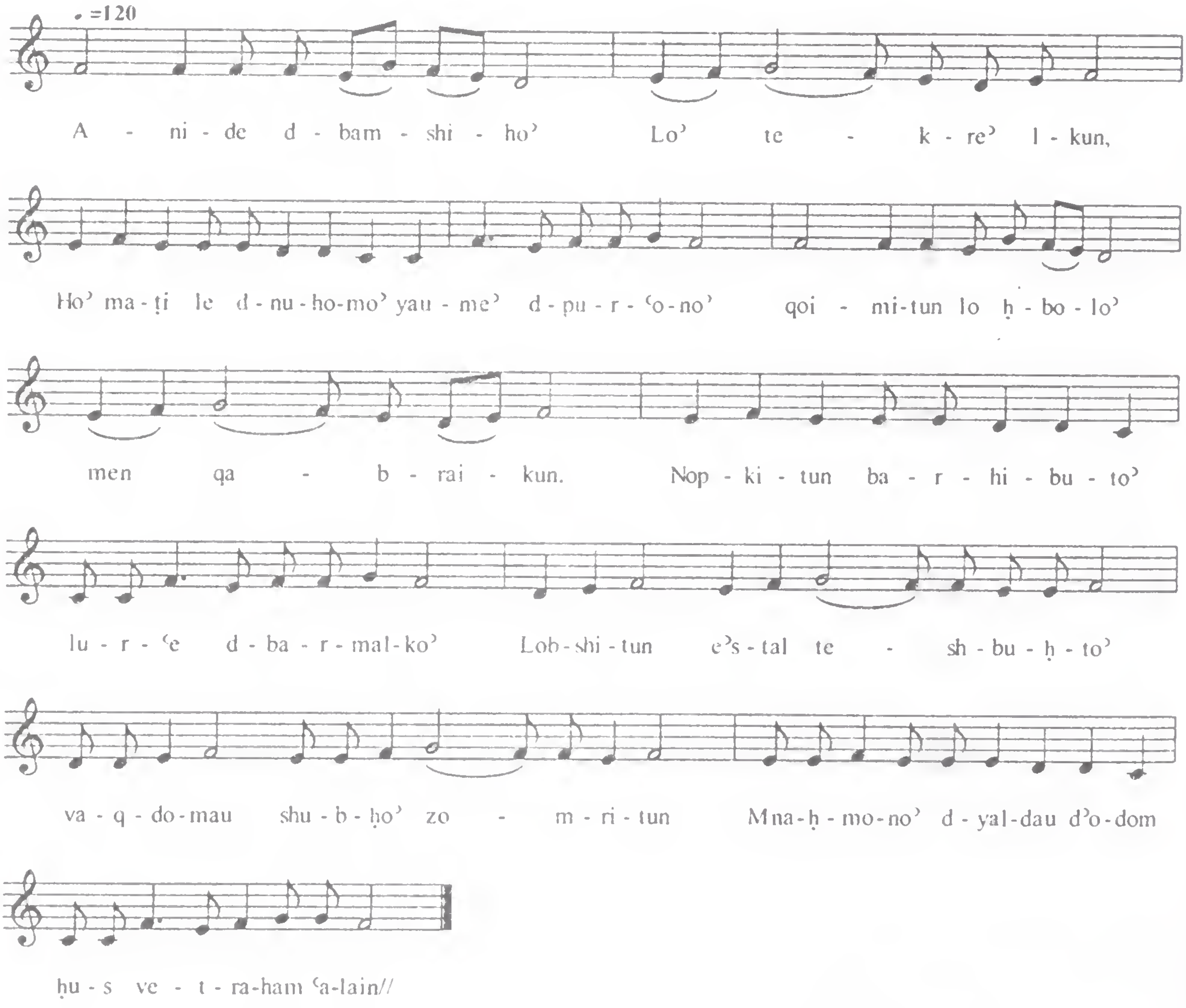
ܝܘܣܦ ܡܝܬ ܘܐܬܛܦܝ ܒܐܪܥܐ
ܕܡܨܪܝܢ. ܐܬܪܐ ܕܝܬܗ ܐܟܣܢܝܐ ܠܐܪܥܐ
ܕܡܘܠܟܢܐ. ܘܟܕ ܡܐܬ ܦܩܕ ܗܘܐ
ܘܐܘܡܝ ܠܐܚܘܗܝ. ܕܢܣܩܘܢ ܓܪܡܘܗܝ ܡܢ
ܬܡܢ ܠܗܝ ܐܪܥܐ ܕܟܢܥܢ. ܐܦ ܐܚܝܢ ܕܫܟܚܘ
ܒܥܠ ܣܒܪܟ: ܘܐܬܢܟܪܝ ܡܢ ܓܢܣܐ ܬܘܗܡܐ:
ܚܝܠܐ ܕܗܘܐ ܥܡ ܝܘܣܦ ܗܘ ܢܗܘܐ ܥܡܗܘܢ܀



Lok Moryo' Qorenan- 8

ܐܚܪܢܐ܀

ܥܢܝ̈ܕܐ ܕܒܡܫܝܚܐ ܠܐ ܬܬܟܪܐ ܠܟܘܢ. ܕܗܐ ܡܛܝ
ܠܗ ܢܘܚܡܐ ܝܘܡܐ ܕܦܘܪܥܢܐ. ܩܝܡܝܢ
ܐܢܬܘܢ ܕܠܐ ܚܒܠܐ ܡܢ ܩܒܪ̈ܝܟܘܢ. ܘܢܦܩܝܢ
ܐܢܬܘܢ ܒܪܗܝܒܘܬܐ ܠܐܘܪܥܗ ܕܒܪ ܡܠܟܐ.
ܠܒܫܝܢ ܐܢܬܘܢ ܐܣܛܠܐ ܕܫܘܒܚܐ:
ܘܩܕܡܘܗܝ ܫܘܒܚܐ ܙܡܪܝܢ ܐܢܬܘܢ: ܡܢܚܡܢܐ
ܕܝܠܕܘܗܝ ܕܐܕܡ ܚܘܣ ܘܐܬܪܚܡ ܥܠܝܢ܀



Qolo' 23 - Dahto' Lo' Nehte'

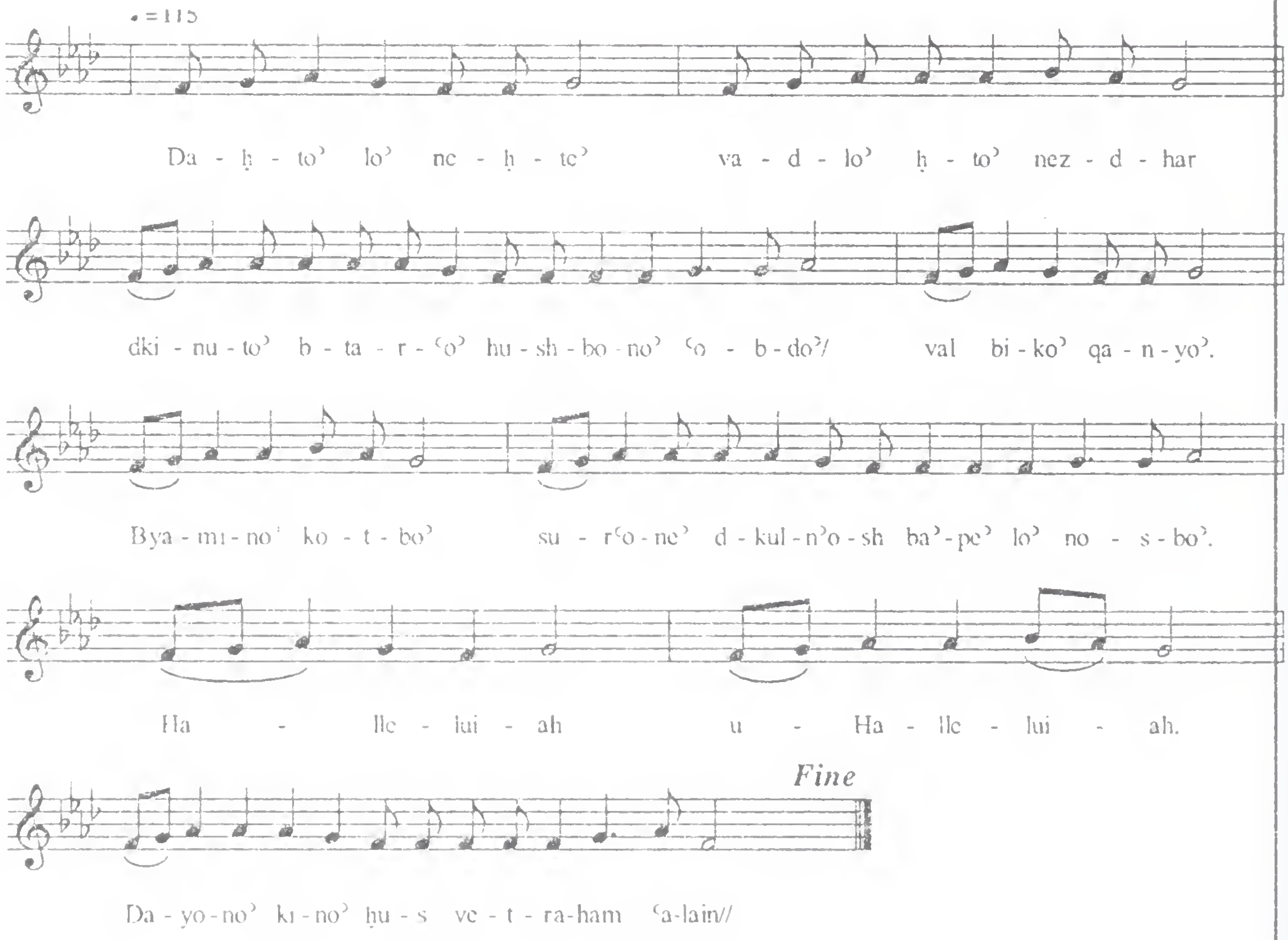
1) *Gushmonoyo'* – 8 Rekne; *No Rish Qolo' is used*
2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division. The structure is penta-syllabic and the base unit of this qolo is composed of 2 lines with each line having 2 divisions. This unit is then repeated twice more to complete a verse of Dahto' Lo' Nehte

A - - - - - [5]
B - - - - - [5]
C - - - - - [5]
C - - - - - [5]

3) *Frequency of Use* – Not frequently used as it is found in the Holy Qurbana and in the Penqito'.

Dahto' Lo' Nehte'- Gushmono'

ܕܚܠܬܐ . ܕܚܠܬܐ ܠܐ ܢܚܬܐ . ܘܕܠܐ ܚܛܗܐ ܢܙܕܗܪ .
ܕܟܝܢܘܬܐ ܒܬܪܥܐ ܚܘܫܒܢܐ ܥܒܕܐ . ܘܥܠ ܒܝܟܐ ܩܢܝܐ .
ܒܝܡܝܢܐ ܟܬܒܐ . ܣܘܪ̈ܥܢܐ ܕܟܠ ܐܢܫ ܒܐ̈ܦܐ ܠܐ
ܢܣܒܐ . ܗ ܗܘ . ܕܝܢܐ ܟܐܢܐ ܚܘܣ ܘܐܬܪܚܡ
ܥܠܝܢ ❖



Dahto' Lo' Nehte'- 1

ܡܠܐ ܕܒܟܝܢ ܡܬܟܫܦܝܢ܀

ܐܘ ܕܚܬܐ ܠܐ ܢܚܬܐ܀

ܡܥܢܝܬܐ܀

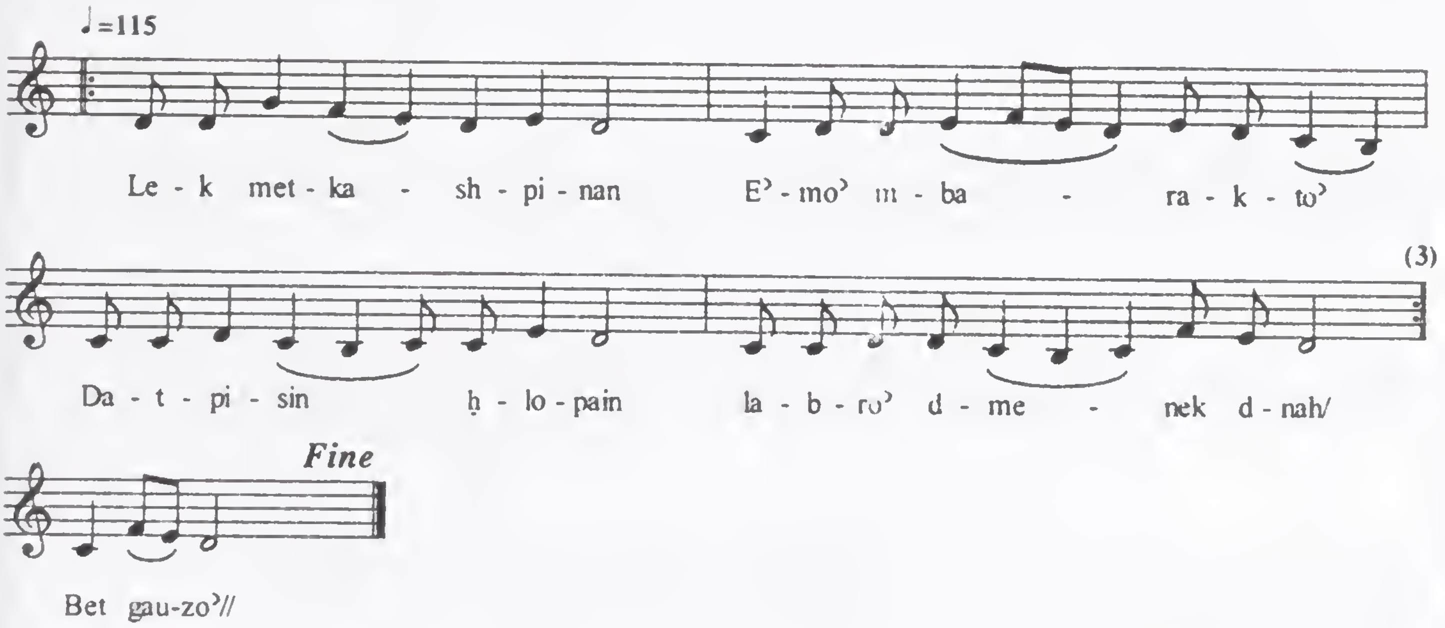
ܠܟ ܡܬܟܫܦܝܢܢ ܐܡܐ ܡܒܪܟܬܐ

ܕܬܦܝܣܝܢ ܚܠܘܦܝܢ ܠܒܪܐ ܕܡܢܟ ܕܢܚ

[illegible]

[illegible]

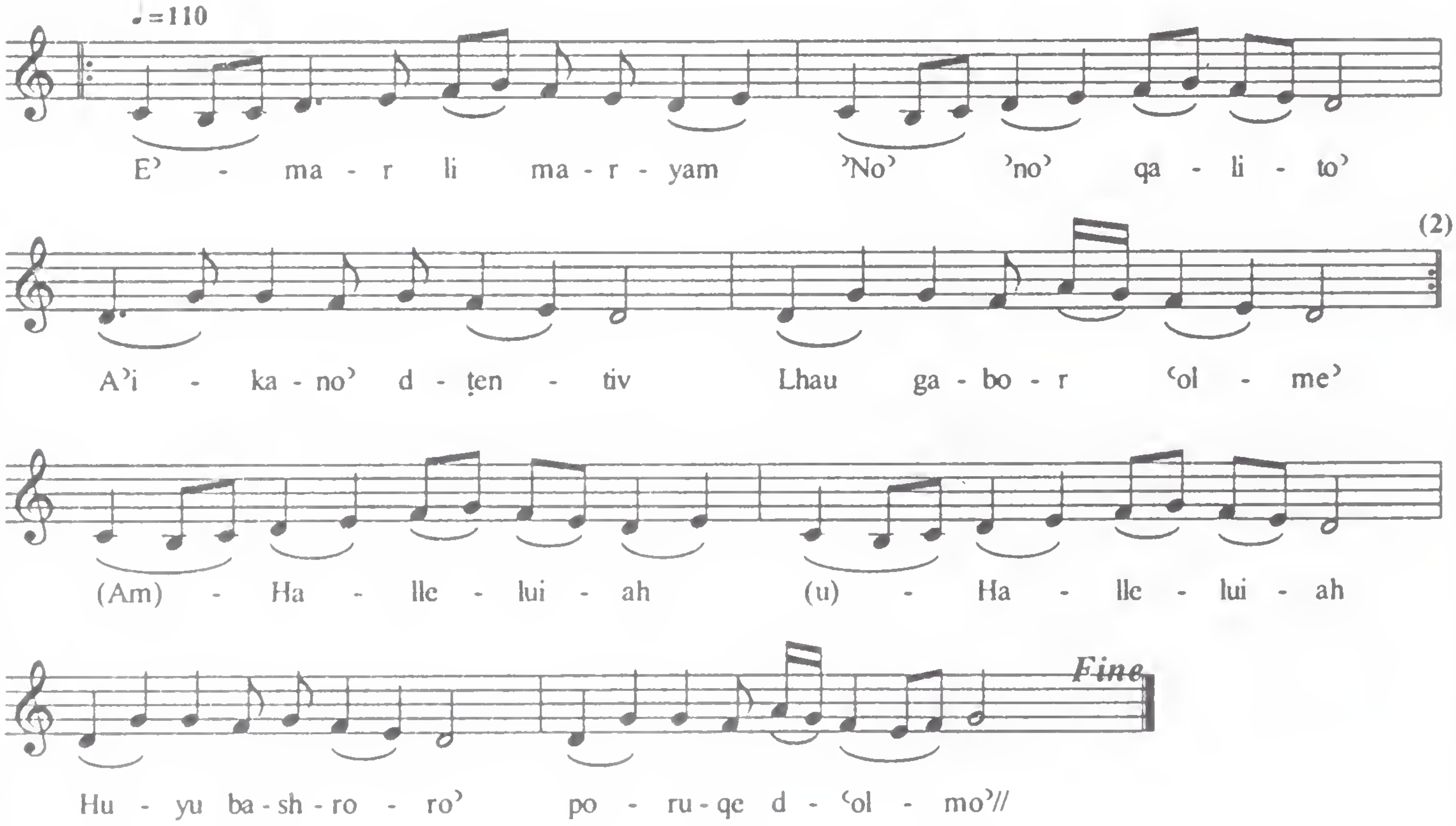
[illegible]



Dahto' Lo' Nehte'- 2

ܬܪܝܢܐ.

ܐܡܪܝ ܠܝ ܡܪܝܡ ܒܢܬܐ ܩܠܝܠܬܐ. ܐܝܟܢܐ
ܕܬܢܝܚܬܝܗܝ ܠܗܘ ܓܒܪ ܥܠܡܐ
ܡܒܪܬܐ ܐܢܐ ܘܡܒܪܟ ܐܡܪ ܠܝ. ܕܗܘ
ܠܥܠܡ ܕܝܠܝ ܦܪܘܩܗ ܕܥܠܡܐ. ܗܘܘ.. ܗܘܝܘ
ܒܫܪܪܐ ܦܪܘܩܗ ܕܥܠܡܐ܀



Dahto' Lo' Nehte'- 3

ܐܚܪܬܐ.

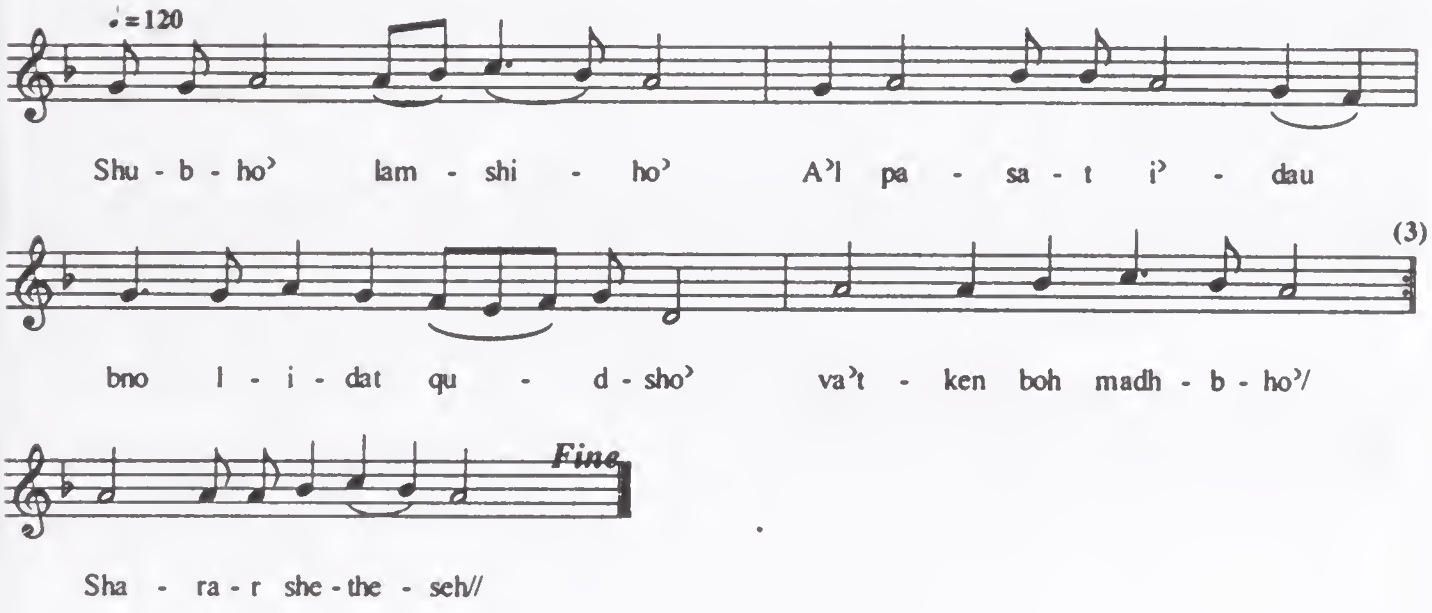
ܫܘܒܚܐ ܠܡܫܝܚܐ ܕܥܠ ܦܣܬ ܐܝܕܘܗܝ.

ܒܢܐ ܠܥܕܬܐ ܩܘܕܫܐ ܘܐܬܩܢ ܒܗ ܡܕܒܚܐ.

ܘܣܡ ܒܗ ܣܦܪ̈ܝܗܘܢ ܕܢܒܝ̈ܐ ܘܫܠܝ̈ܚܐ. ܘܣܦܪܘܗܝ

ܡܕܒܚܐ ܕܢܚܘܬ ܘܐܬܩܒܠܘ. ܗܘܘ. ܒܢܝܗ ܕܥܕܬܐ

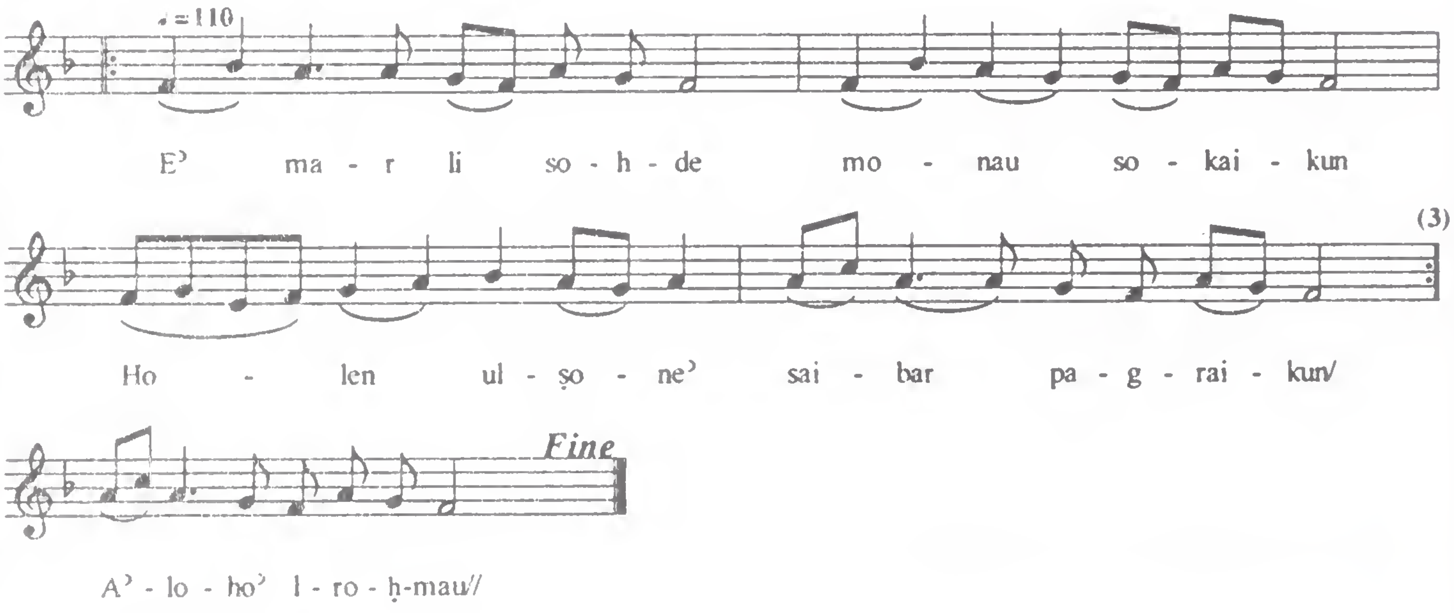
ܒܟܠܗ ܘܫܪܪ ܫܬܐܣܝܗ̇܀



Dahto' Lo' Nehte'- 4

ܕܚܒܝܠܐ.

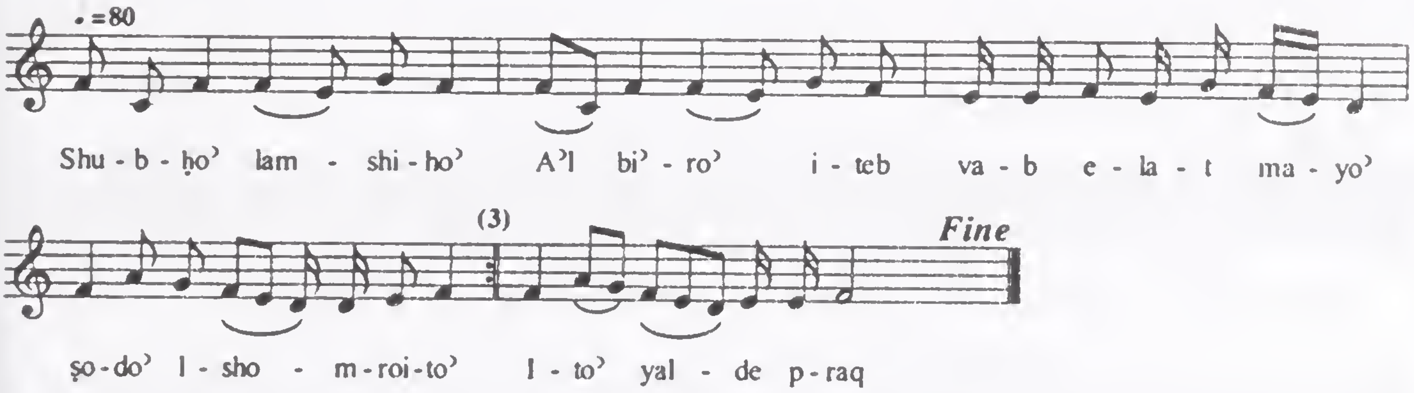
ܐܡܪܘ ܠܝ ܣܗ̈ܕܐ ܡܢܘ ܣܘܟܝܟܘܢ. ܕܗܠܝܢ
ܐܘܠܨܢ̈ܐ ܣܝܒܪ ܦܓܪ̈ܝܟܘܢ. ܐܠܗܘܗܝ ܣܘܦܟܘܢ
ܗܘ ܕܟܝܢܐ ܠܐ ܚܐܠ. ܘܐܝܢܐ ܠܐ ܡܣܬܟܠ ܘܟܠܠ
ܟܠܐ ܠܐ ܣܟܡ. ܩܘܩ. ܩܕܡ ܕܐܬܟܠܘܢ ܠܟܠܗܘܢ
ܒܢܝܣܟܘܗܝ܀



Dahto' Lo' Nehte'- 5

ܩܘܡܐ܀

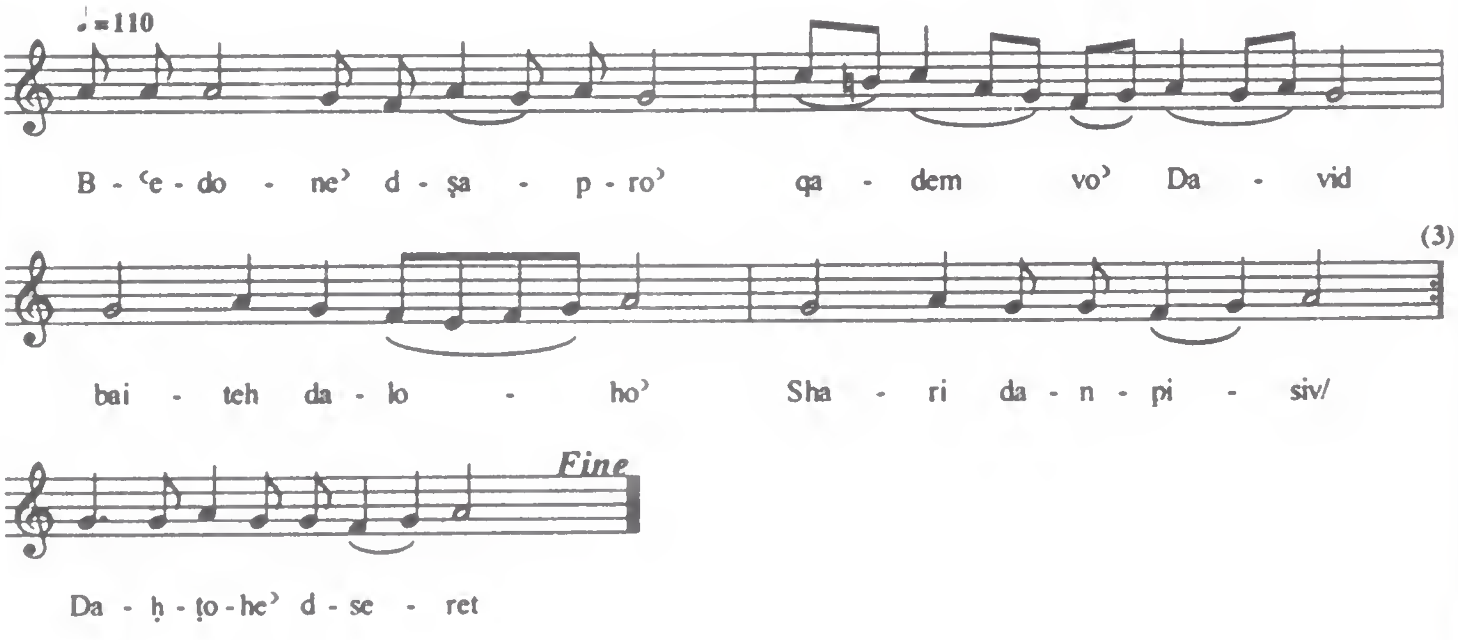
ܫܘܒܚܐ ܠܡܫܝܚܐ ܕܒܠܐ ܙܘܘܓܐ ܝܠܕܗ.
ܘܒܒܝܬ ܥܢܝܐ ܕܘܒܪ ܒܡܣܟܢܘܬܐ. ܗܘ ܒܒܠܐ
ܟܕ ܥܬܝܪܐ ܗܘܐ ܠܐ ܫܘܟܢ ܟܠܗ. ܗܘܐ ܐܠܗ
ܡܥܒܕܢܐ ܕܫܡܝܐ ܘܐܪܥܐ. ܗܘܐ. ܒܪܢܫܐ
ܕܢܦܩ ܕܐܬܐ ܠܟܠܗ ܘܡܚܝܐ ܚܕܐ܀



Dahto' Lo' Nehte'- 6

ܫܘܚܠܦܐ܀

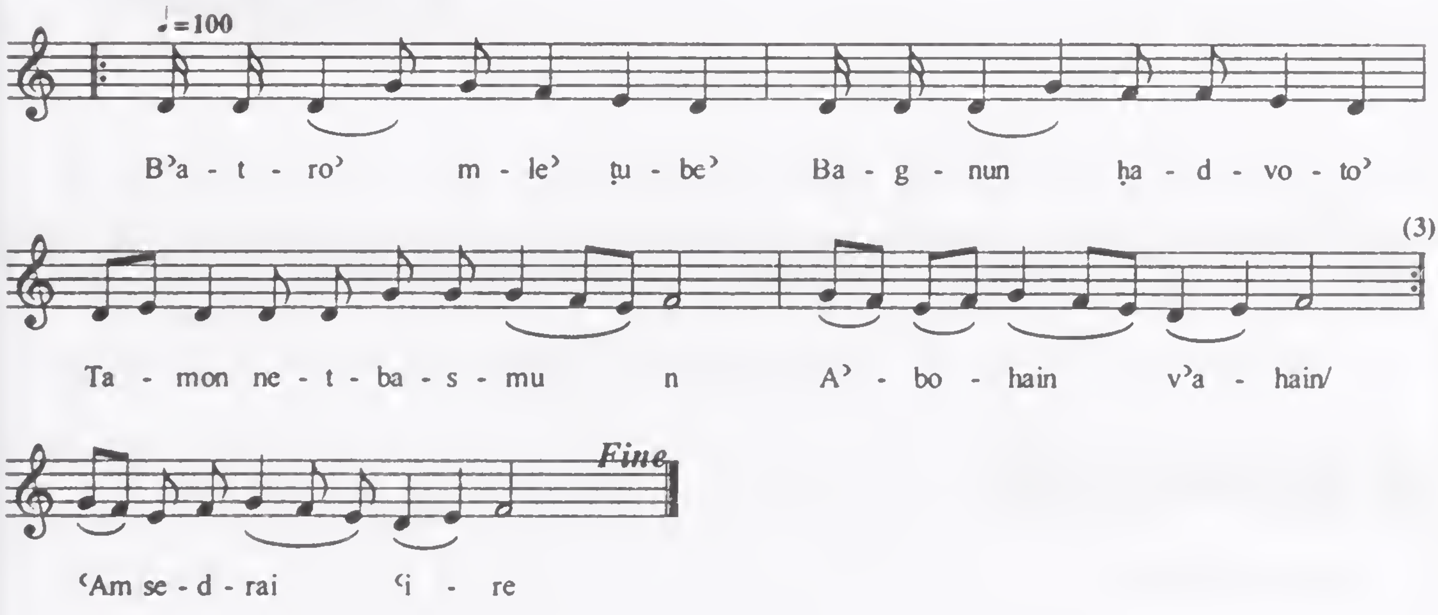
ܒܥܕܢܐ ܕܨܦܪܐ ܩܕܡ ܗܘܐ ܕܘܝܕ. ܠܒܝܬܗ
ܕܐܠܗܐ. ܫܪܝ ܕܢܦܩܘܢ ܩܠܝܢ ܙܡܪܐ ܩܝܢܐ
ܐܬܬܣܠ ܟܠܚܕ. ܙܘܓܐ ܟܠܐ ܕܢܦܫܗ
ܦܘܩܕܢܐ ܕܟܬܒܐ. ܗܘܘ. ܐܝܟ ܠܬܘܟܠܐ
ܕܬܘܠܕܐ ܕܗܝܟܠܐ܀



Dahto' Lo' Nehte'- 7

ܡܥܢܝܬܐ܀

ܒܐܬܪܐ ܡܠܐ ܛܘܒܐ ܘܓܢܘܢ ܚܕܘܬܐ. ܬܡܢ
ܢܬܒܣܡܘܢ ܐܒܗܝܢ ܘܐܚܝܢ. ܘܚܒܪܝܢ ܘܩܪܝܒܝܢ
ܐܝܟ ܡܥܝܢܐ ܕܠܐ ܫܠܐ. ܘܩܕܝܫܐ ܕܡܪܝܐ
ܥܡ ܩܕܝܫܐ ܥܡ ܥܒܕܘܗܝ ܘܪܘܚܐ. ܢܘܪܐ ܫܡܝܐ
ܥܝܪܐ ܘܫܡܝܢ܀



Dahto' Lo' Nehte'- 8

ܐܚܪܢܐ܀

ܢܬܕܟܪ ܒܨܠܘܬܐ ܠܥܢܝܕ̈ܐ ܡܗܝܡܢ̈ܐ.
ܘܠܐ ܢܛܥܐ ܐܢܘܢ ܕܡܢ ܒܝܢܬܢ ܦܪܫܘ. ܟܠ
ܡܢ ܕܚܣ ܩܘܕܫܐ ܡܫܡܫܢܘܬܗ ܢܬܕܟܪ.
ܘܥܠܠܡܝܢ ܚܝ̈ܐ ܢܗܘܘܢ ܥܡܗ ܗܘ.
ܘܢܫܡܥܘܢ ܥܡ ܡܫܝܚܐ ܕܐܬܐ ܗܘ
ܡܠܟܘܬܗ܀

Qolo 24 – Lo' L-dino' Latba'to'

) *Gushmonoyo* – 8 Rekne; Rish Qolo' is seen in the 2nd Qolo' of the Ramsho' of Monday.

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division for that can be applied for all 8 rekne.

- - - - - - - - - - - - [11]
- - - - - - - - [7]
- - - - - - - - - - - [10]
- - - - - - - - [7]
- - - - - - - - [7]

3) *Frequency of Use* –Frequently used as it is found in the Post-Communion hymn of the Holy Qurbana, Shima, and in the Penqito'.

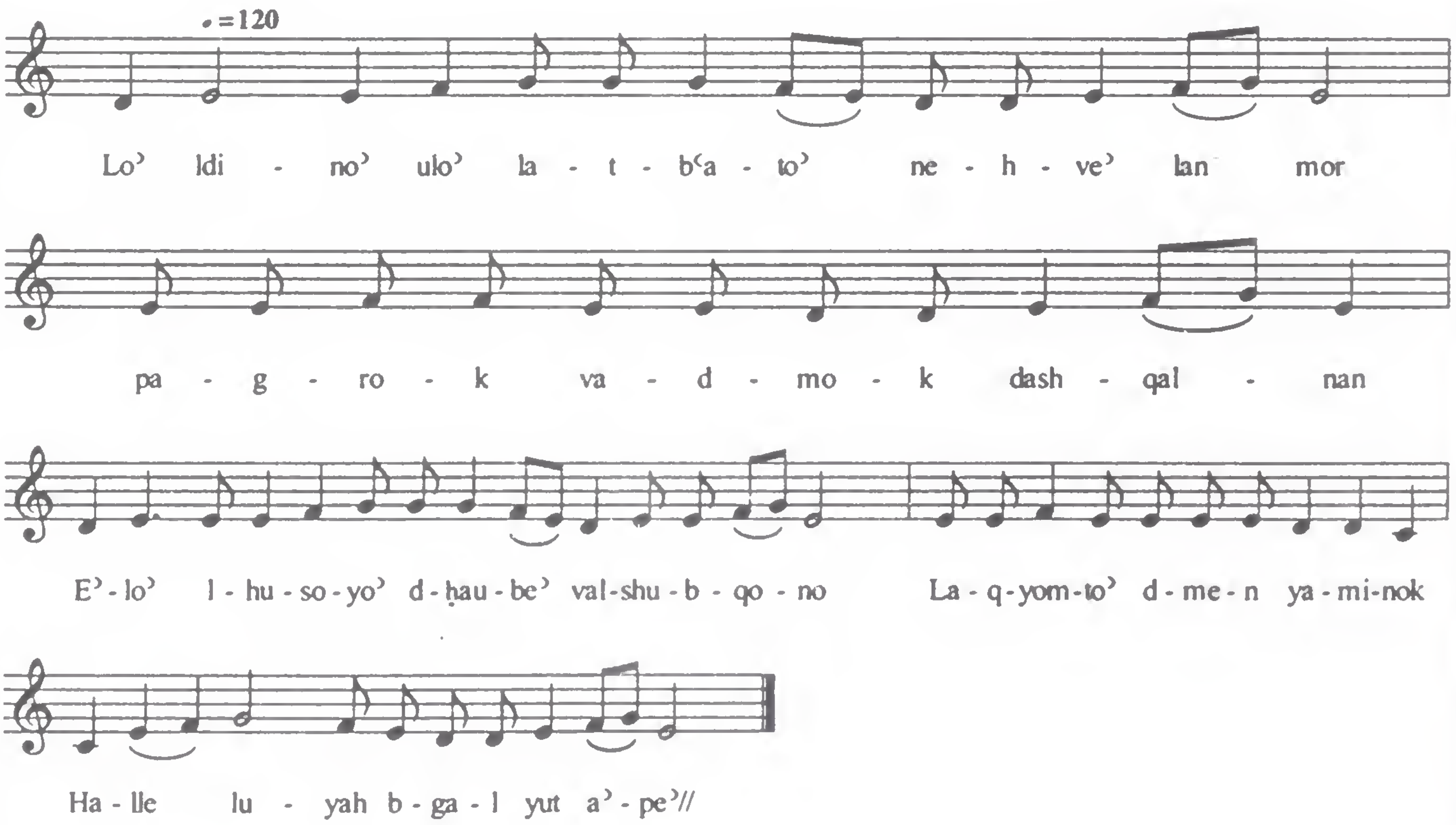
Lo' L-dino' Latba'to' - Rish Qolo'

ܘܐܦܠܐ ܩܕܡ ❖

ܕܒܪܝܫܐ ◆

ܠܐ ܕܠܐ ܠܕܝܢܐ ܘܠܐ ܠܬܒܥܬܐ ◆

ܠܟ ܫܘܒܚܐ ܡܪܝܐ ܘܡܫܝܚܢ . ܘܠܟ ܩܘܕܫܐ .
ܘܣܓܕܬܐ ܠܟ ܡܢ ܒܪܝܬܗ . ܒܟܠ ܕܪ ܘܕܪܐ
ܠܥܠܡܝܢ . ܘܐܡܪܝܢ ܐܢܬ . ܠܗ ܫܘܒܚܐ ܘܩܕܝܫ
ܡܫܒܚ . ܗܠ . ܘܐܡܝܢ ܐܡܝܢ

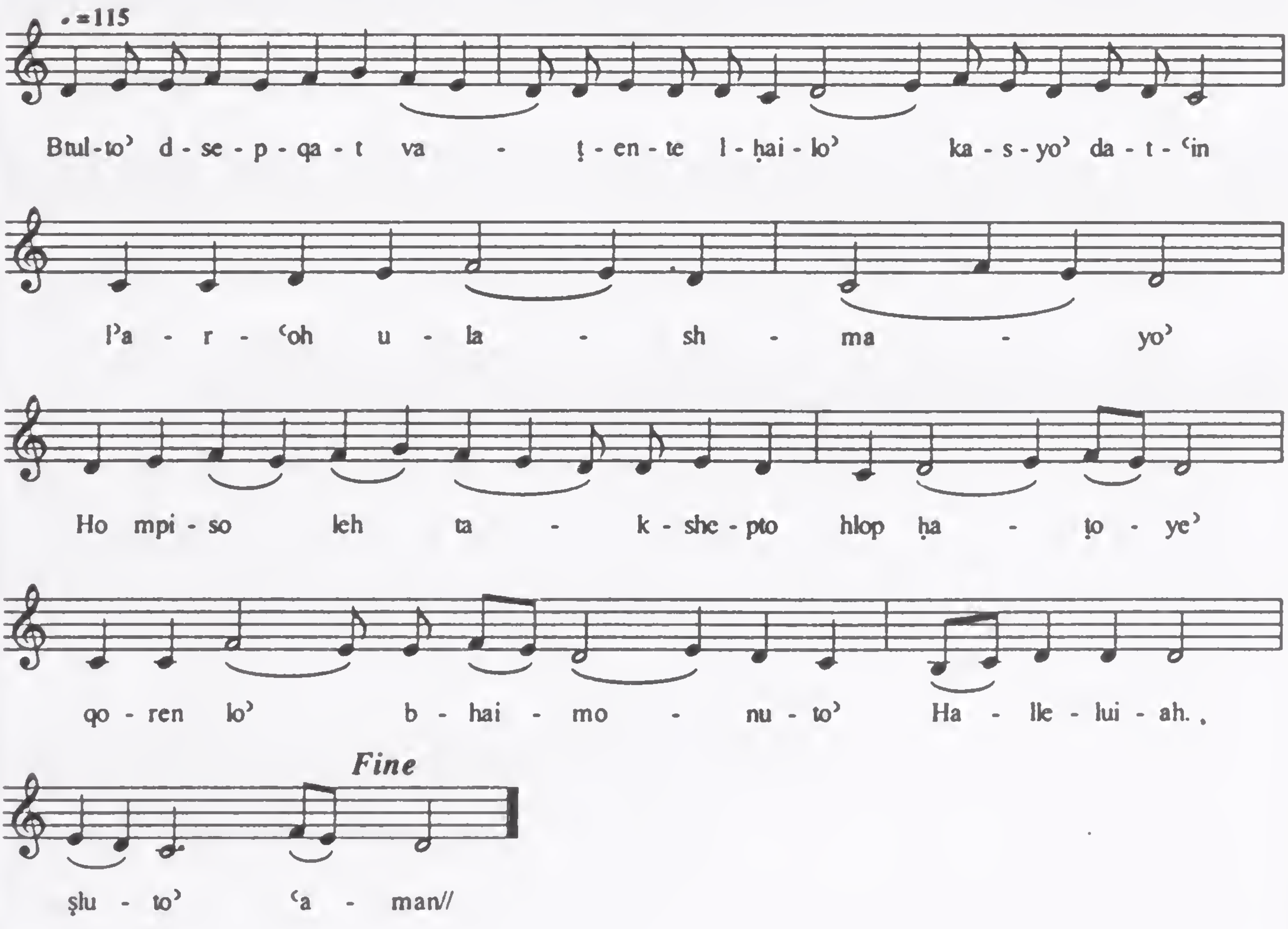


Lo' L-dino' Latba'to' - 1

ܠܐ ܕܠܐ ܠܕܝܢܐ ܘܠܐ ܠܬܒܥܬܐ܀

ܡܪܝܡܝܐ܀

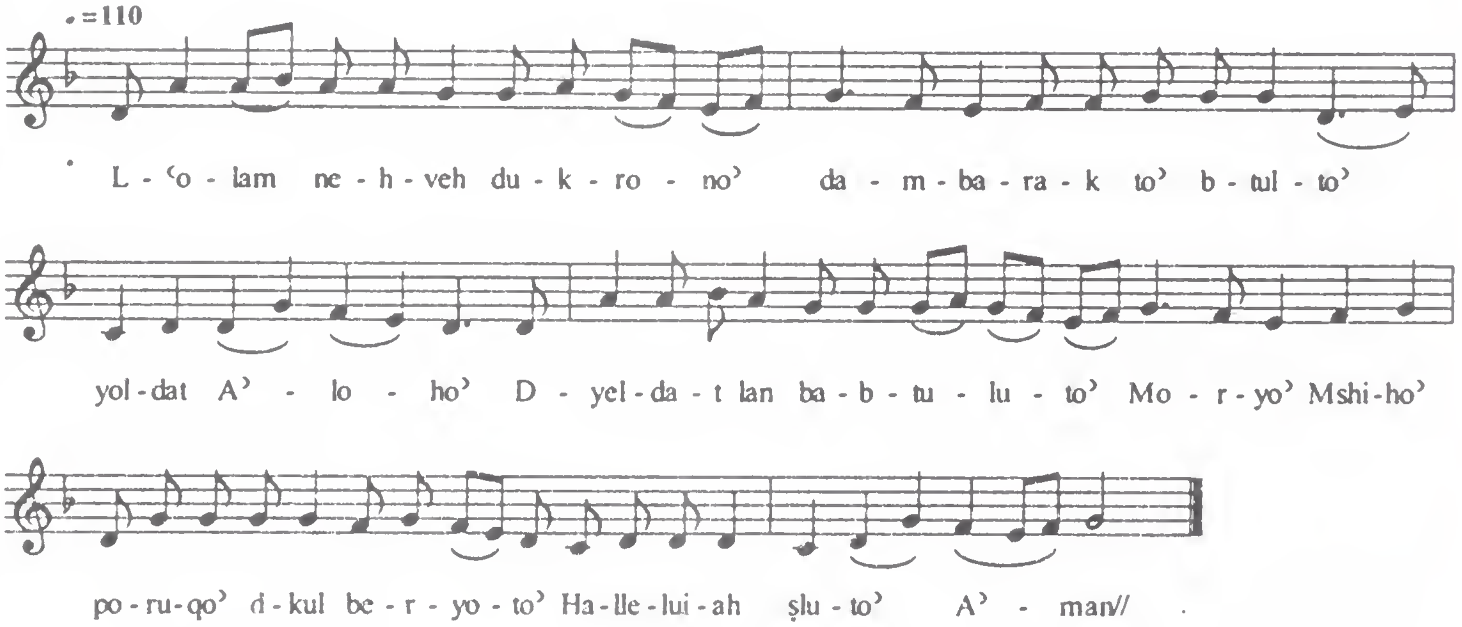
ܒܬܘܠܬܐ ܕܣܦܩܬ ܘܛܥܢܬܗ ܠܚܝܠܐ
ܟܣܝܐ. ܕܐܬܥܝܢ ܠܐܪܥܐ ܘܠܫܡܝܐ. ܗܘ ܡܦܝܣܐ
ܠܗ ܠܬܟܫܦܬܐ ܚܠܦ ܚܛܝܐ. ܕܩܪܝܢ ܠܗ
ܒܗܝܡܢܘܬܐ. ܗ. ܫܠܘܬܐ ܥܡܢ܀



Lo’ L-dino’ Latba‘to’- 2

ܐܢܝܬܐ.

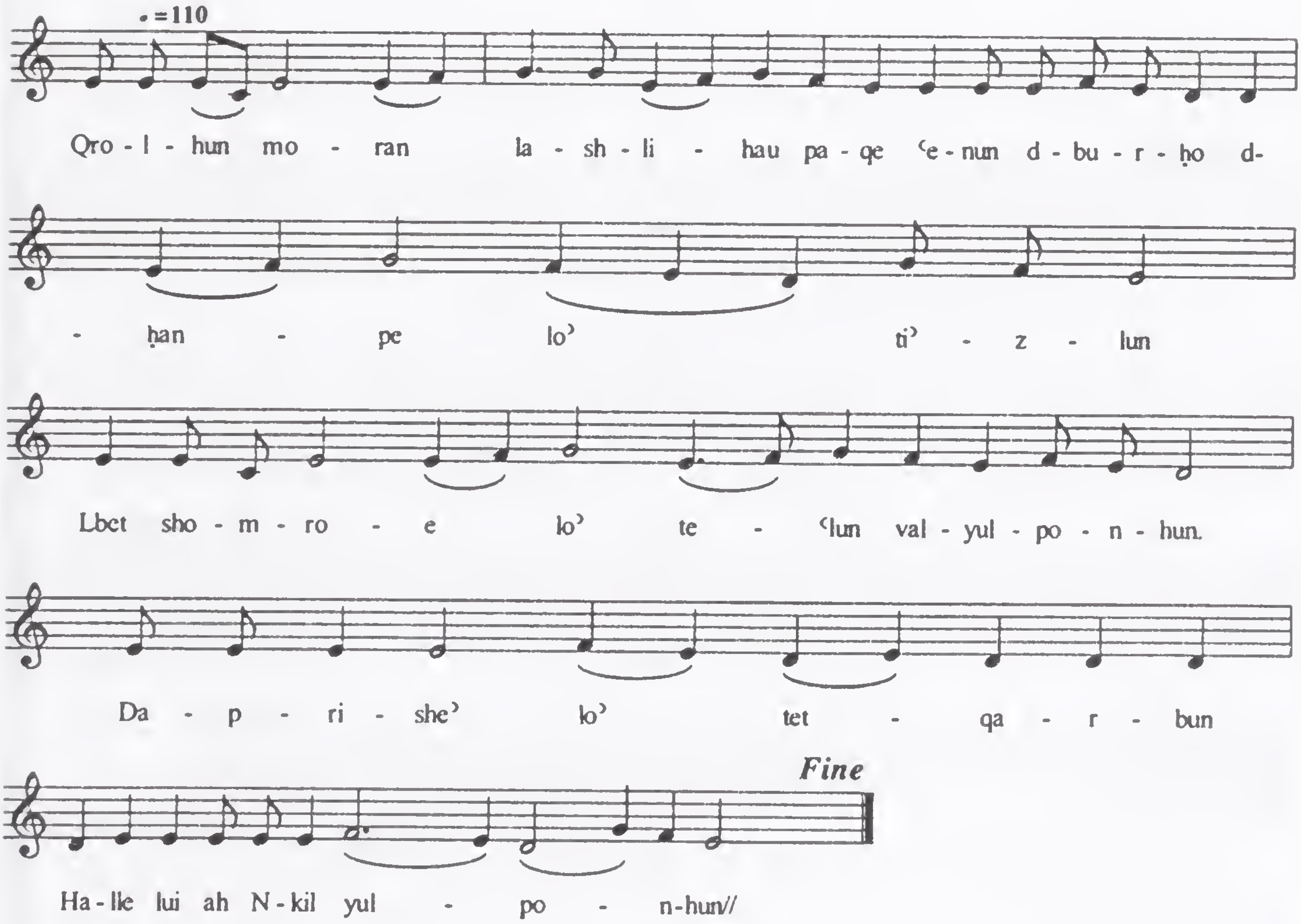
ܠܥܠܡ ܢܗܘܐ ܕܘܟܪܢܗ ܕܡܒܪܟܬܐ.
ܒܬܘܠܬܐ ܝܠܕܬ ܐܠܗܐ. ܕܝܠܕܬ ܠܢ
ܒܒܬܘܠܘܬܐ ܡܪܝܐ ܡܫܝܚܐ. ܦܪܘܩܐ ܕܟܠ
ܒܪ̈ܝܬܐ. ܗ. ܫܘܒܚܐ ܐܡܝܢ܀



Lo' L-dino' Latba'to'- 3

ܐܚܪܢܐ.

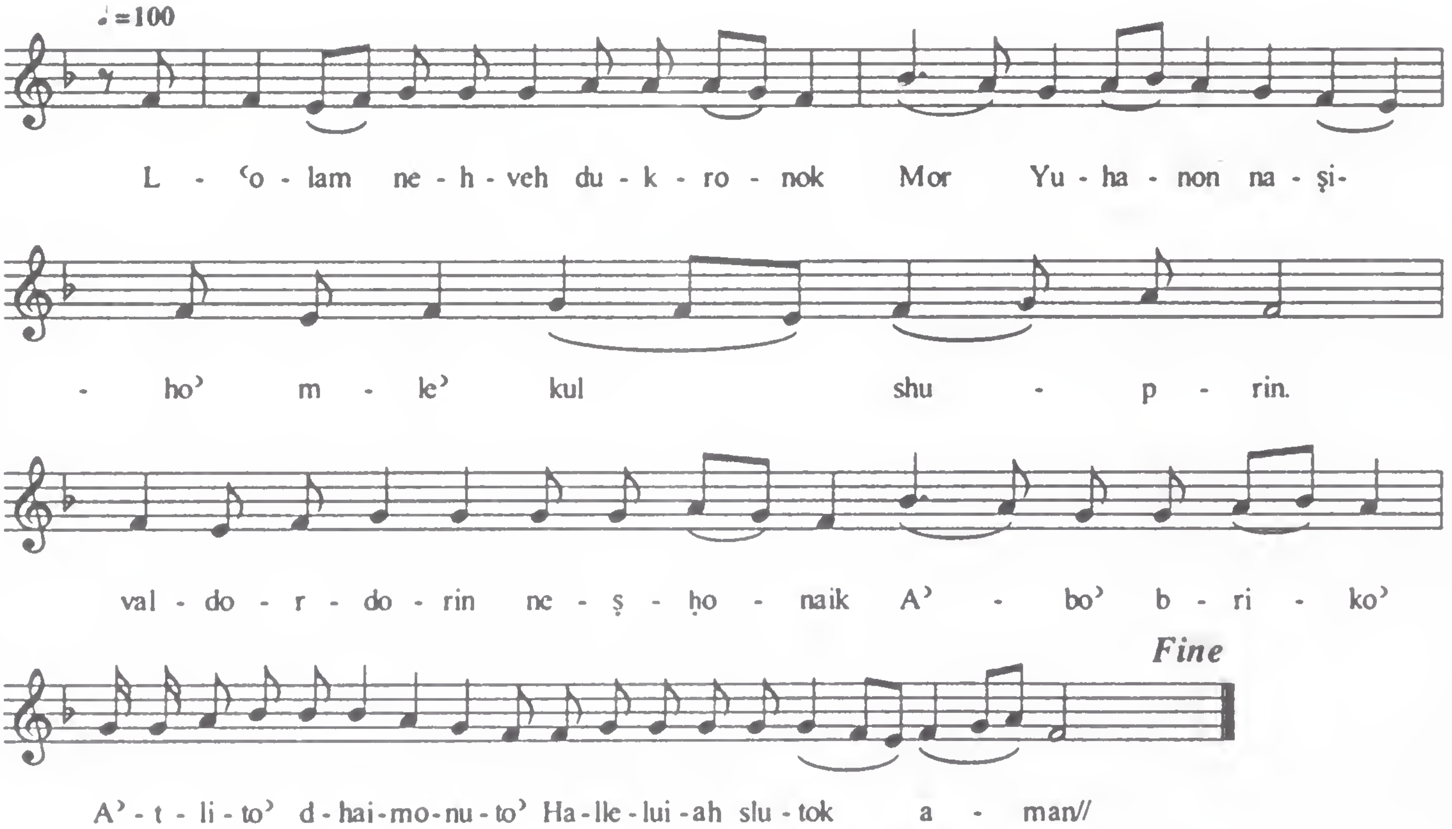
ܩܪܐ ܠܗܘܢ ܡܪܢ ܠܫܠܝܚܘܗܝ ܘܦܩܕ ܐܢܘܢ
ܕܒܘܪܚܐ ܕܚܢܦܐ ܠܐ ܬܐܙܠܘܢ. ܠܒܝܬ
ܫܡܪܝܐ ܠܐ ܬܥܠܘܢ ܘܠܝܘܠܦܢܗܘܢ.
ܕܦܪܝܫܐ ܠܐ ܬܬܩܪܒܘܢ. ܗ. ܢܟܝܠܐ ܝܘܠܦܢܗܘܢ܀



Lo' L-dino' Latba'to'-4

ܐܚܪܢܐ.

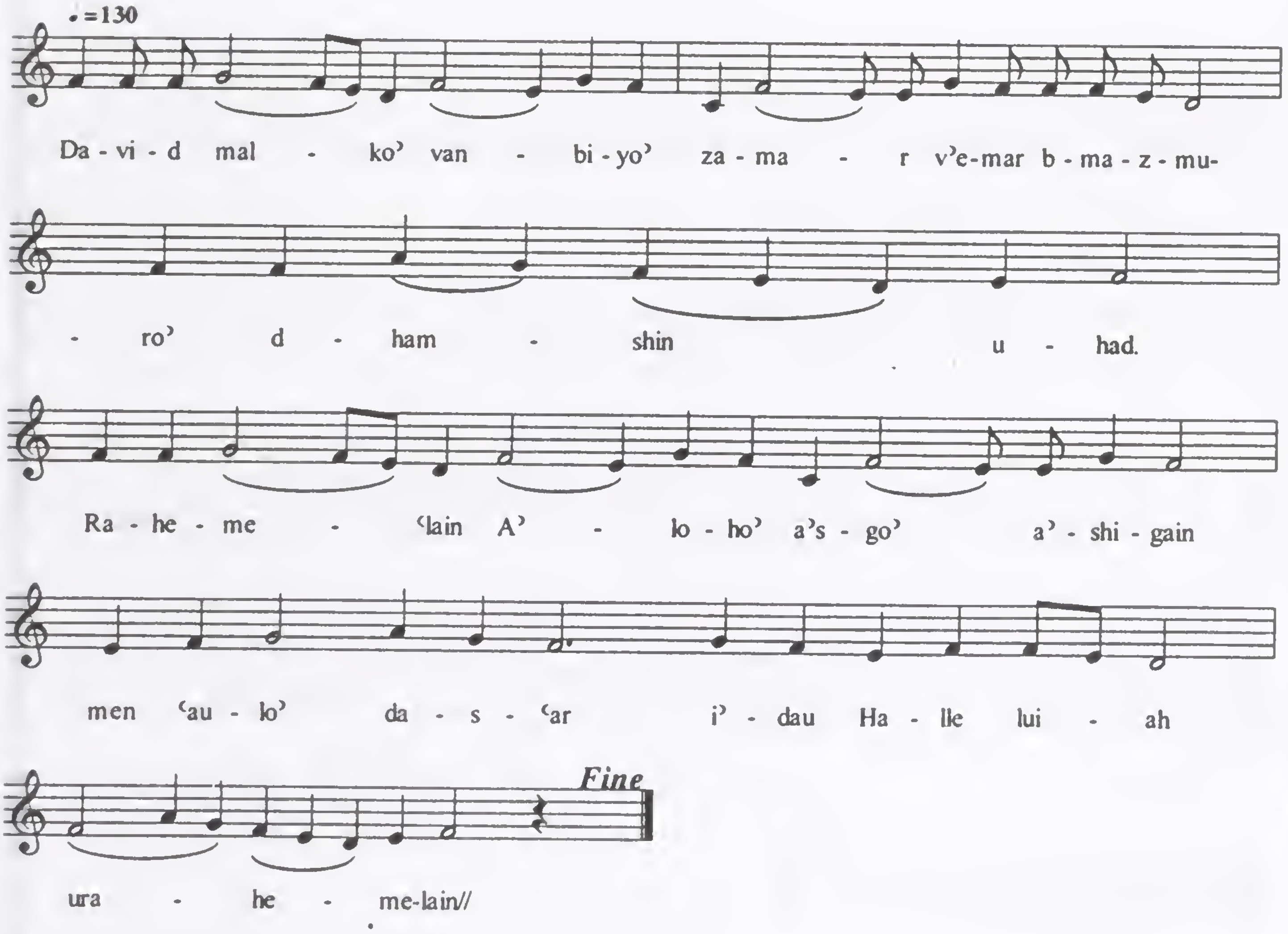
ܠܥܠܡ ܢܗܘܐ ܕܘܟܪܢܟ ܡܪܝ ܝܘܚܢܢ ܢܨܝܚܐ ܡܠܐ ܟܠ ܫܘܦܪܝܢ. ܘܠܕܪܕܪܝܢ ܢܨܚܢܝܟ ܐܒܐ ܒܪܝܟܐ. ܥܠܝܬܐ ܕܗܝܡܢܘܬܐ. ܗ. ܨܠܘܬܟ ܥܡܢ܀



Lo' L-dino' Latba'to' - 5

ܡܥܢܝܬܐ.

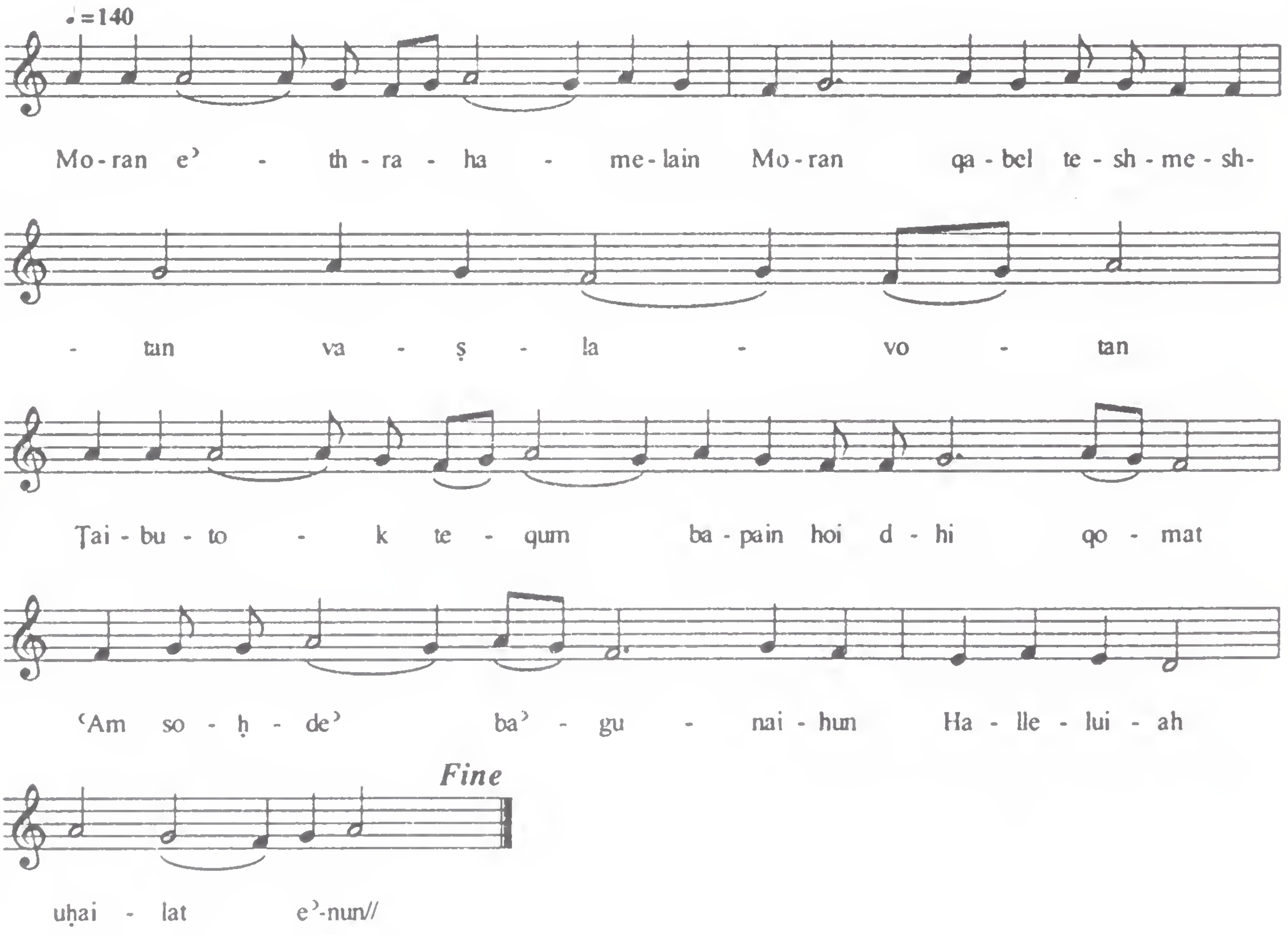
ܕܘܝܕ ܡܠܟܐ ܘܢܒܝܐ ܐܡܪ ܘܙܡܪ.
ܒܡܙܡܘܪܐ ܕܚܡܫܝܢ ܘܚܕ. ܪܚܡܥܠܝܢ
ܐܠܗܐ ܐܣܓܐ ܐܫܝܓܝܢ. ܡܢ ܥܘܠܐ ܕܣܥܪܢ
ܗ̄ܠ. ܘ. ܘܪܚܡܥܠܝܢ܀



Lo’ L-dino’ Latba‘to’ - 6

ܡܥܢܝܬܐ.

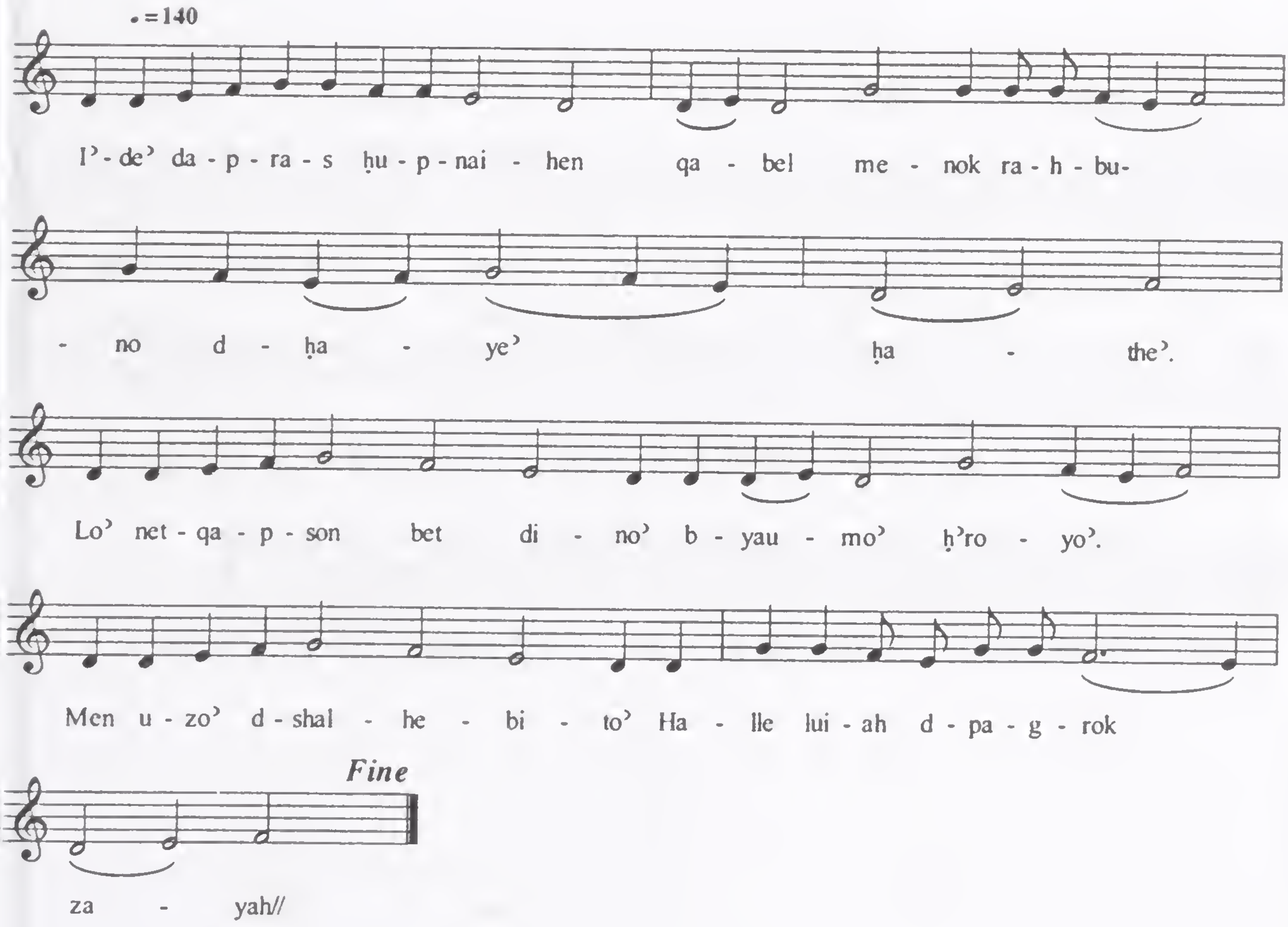
ܡܪܢ ܐܬܪܚܡ ܥܠܝܢ. ܡܪܢ ܩܒܠ ܬܫܡܫܬܢ
ܘܨܠܘܬܢ. ܛܝܒܘܬܟ ܬܩܘܡ ܒܐܦܝܢ ܗܝ ܕܗܝ.
ܩܡܬ. ܥܡ ܣܗܕܐ ܒܓܘܢܝܗܘܢ. ܗ.
ܘܚܝܠܬ ܐܢܘܢ܀



Lo' L-dino' Latba'to' - 7

ܡܥܢܝܬܐ ܀

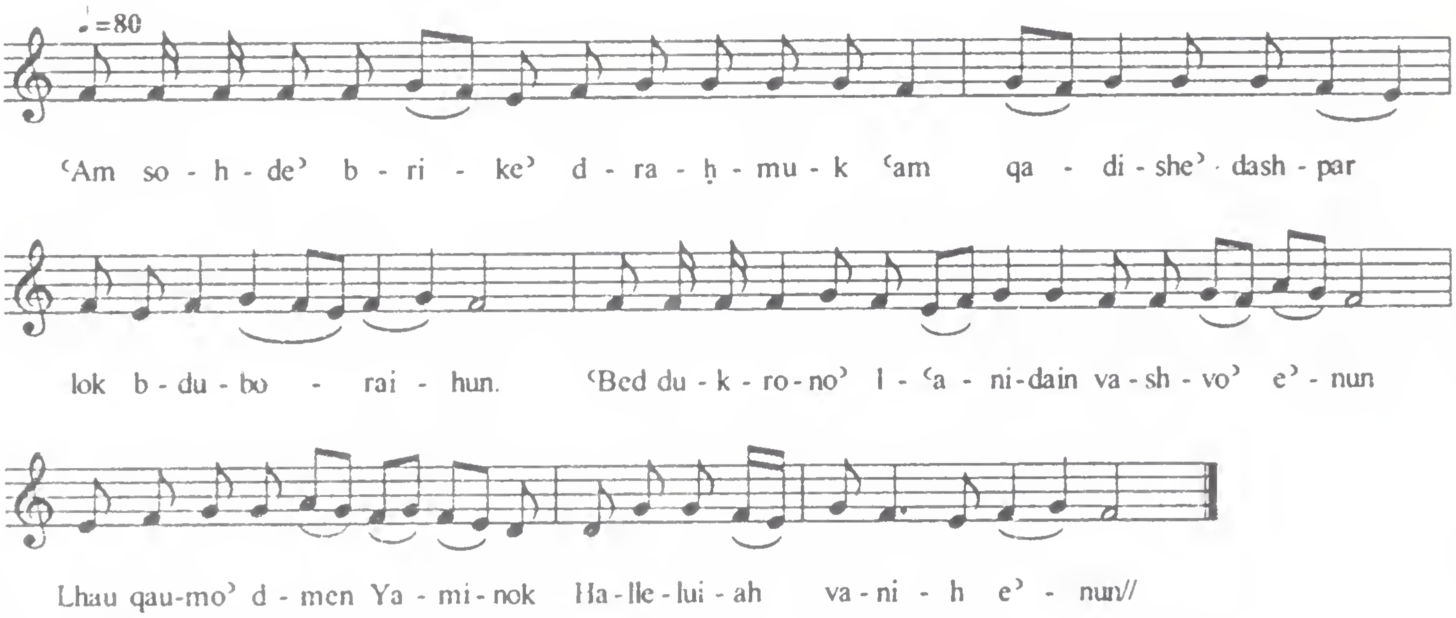
ܐܝܕܐ ܕܦܪܣ ܚܘܦܢܝܗܝܢ ܘܩܒܠ ܡܢܟ.
ܪܗܒܘܢܐ ܕܚܝܐ ܚܕܬܐ. ܠܐ ܢܬܩܦܣܢ ܒܝܬ ܕܝܢܐ
ܒܝܘܡܐ ܚܪܝܐ. ܡܢ ܐܘܙܐ ܕܫܠܗܒܝܬܐ. ܗ.
ܕܦܓܪܟ ܙܝܚ ܀



Lo’ L-dino’ Latba‘to’ - 8

ܐܚܪܢܐ.

ܥܡ ܣܗܕ̈ܐ ܒܪ̈ܝܟܐ ܕܪܚܡܘܟ ܘܥܡ ܩܕܝ̈ܫܐ.
ܕܫܦܪܠܟ ܒܕܘܒܪ̈ܝܗܘܢ. ܥܒܕ ܕܘܟܪܢܐ
ܠܥܢܝ̈ܕܝܢ ܘܫܘܐ ܐܢܘܢ. ܠܗܘ ܩܘܡܐ ܕܡܢ
ܝܡܝܢܟ. ܗ. ܘܢܝܚ ܐܢܘܢ܀



Qolo 25 – Ptah Li Tar'eh Dahnonok

1) *Gushmonoyo'* – 8 Rekne; Rish Qolo' is seen in the Sapro of Saturday.

2) *Structure* – The number refers to the number of syllables in each division. There is no model melodic division that can be applied for all 8 rekne.

- - - - - - - [7]

- - - - - - - - [8]

- - - - - - - [7]

- - - - - - - [7]

- - - - - - - [7]

- - - - - - - [7]

- - - - - - - - - - - - [12]

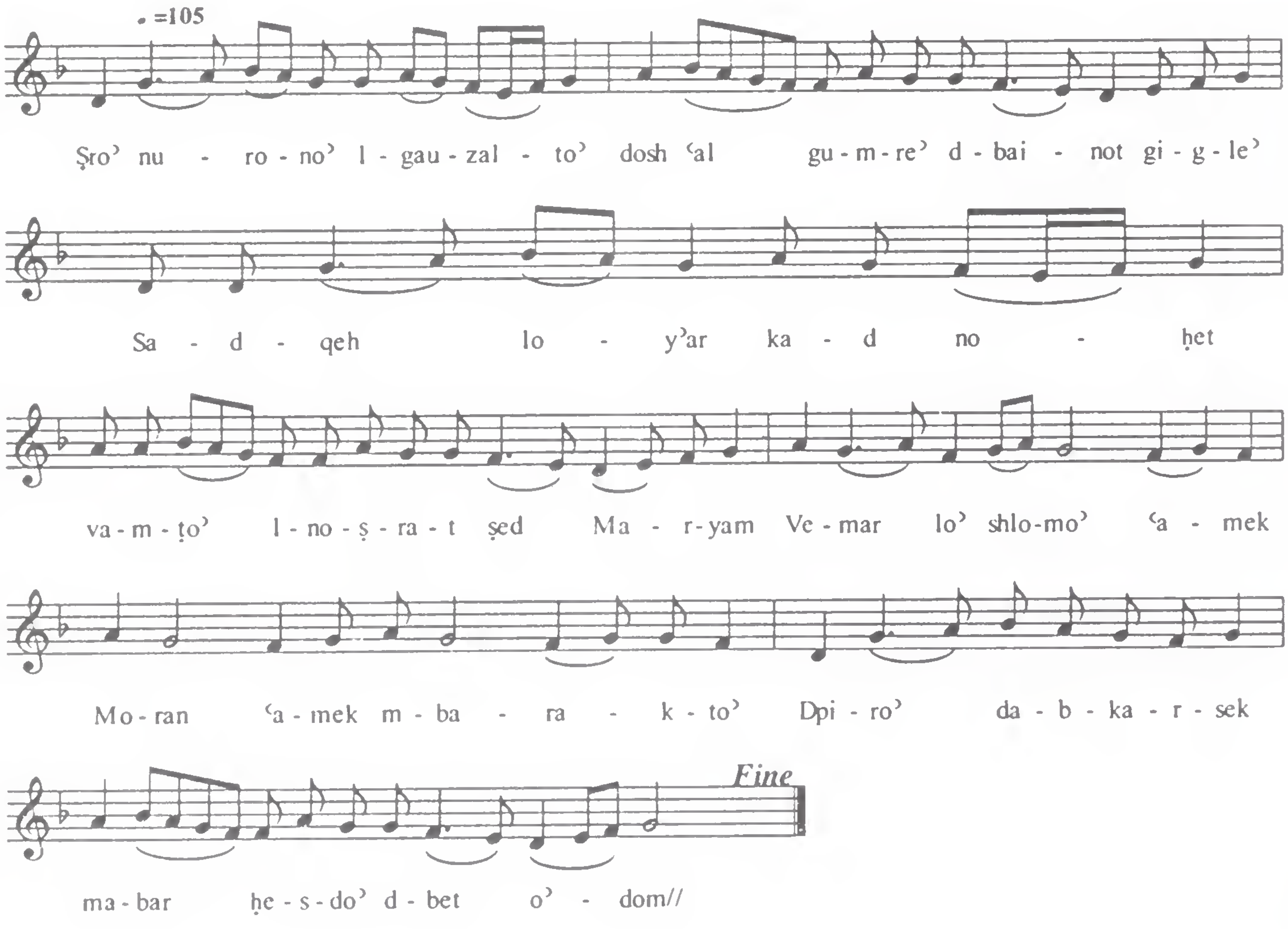
3) *Frequency of Use* – Not frequently used as it is found in the Shimo' and Penqito'.

Ptah Li Tar'eh Dahnonok -1

ܩܠܐ ܕܦܬܚ ܠܝ ܬܪܥܐ ܕܚܢܢܟ܀

ܡܕܡܐ.

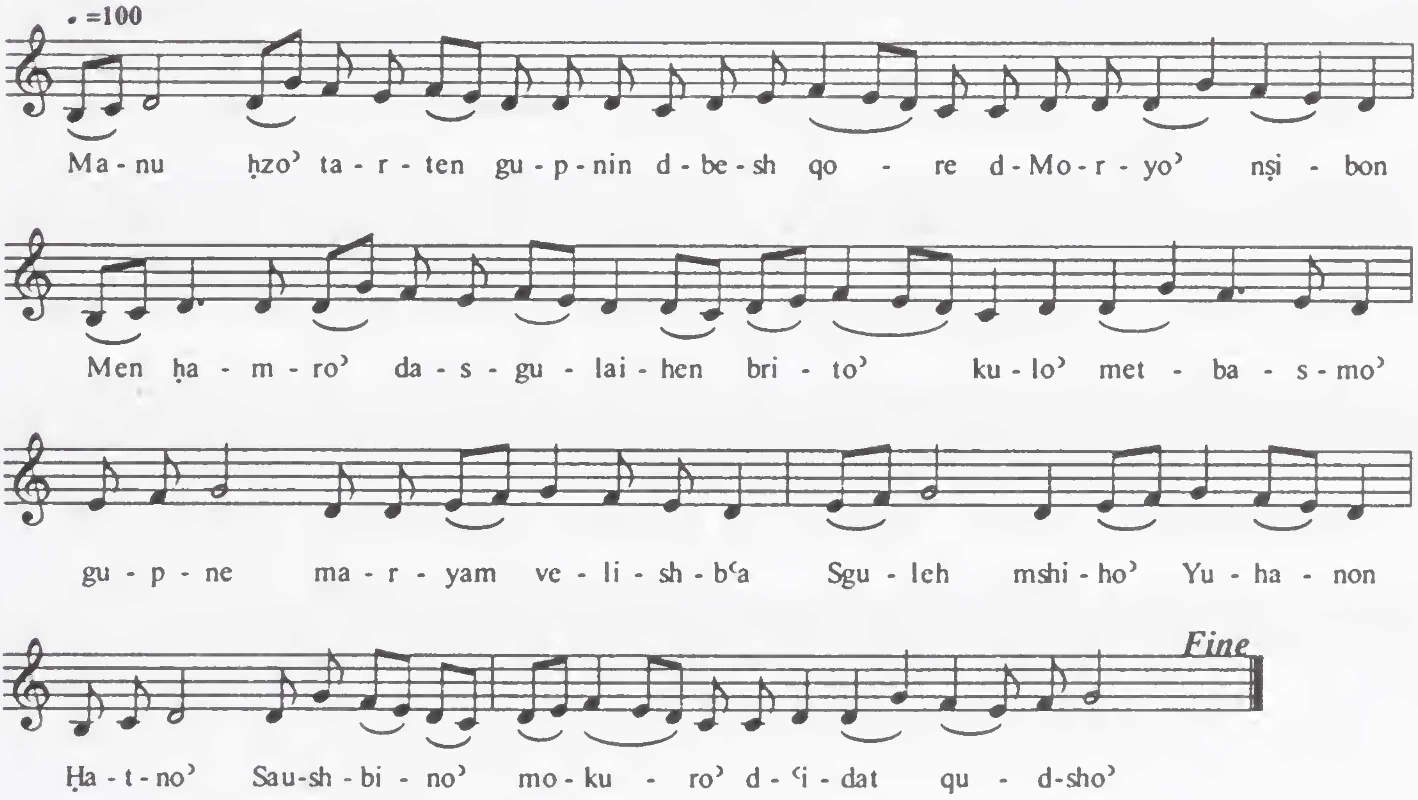
ܨܪܐ ܢܘܪܢܐ ܠܓܘܙܠܬܐ ܕܫ ܥܠ
ܓܘܡܪܐ ܕܒܝܢܬ ܓܝܓܠܐ. ܣܕܩܗ ܠܐ ܝܥܪ ܟܕ
ܢܚܬ ܘܡܛܐ ܠܢܨܪܬ ܨܝܕ ܡܪܝܡ. ܘܐܡܪ ܠܗ
ܫܠܡܐ ܥܡܟܝ: ܡܪܢ ܥܡܟܝ ܡܒܪܟܬܐ:
ܕܦܐܪܐ ܕܒܟܪܣܟܝ: ܡܥܒܪ ܚܣܕܐ ܕܒܝܬ ܐܕܡ܀



Ptah Li Tar'eh Dahnonok -2

ܠܙܢܐ.

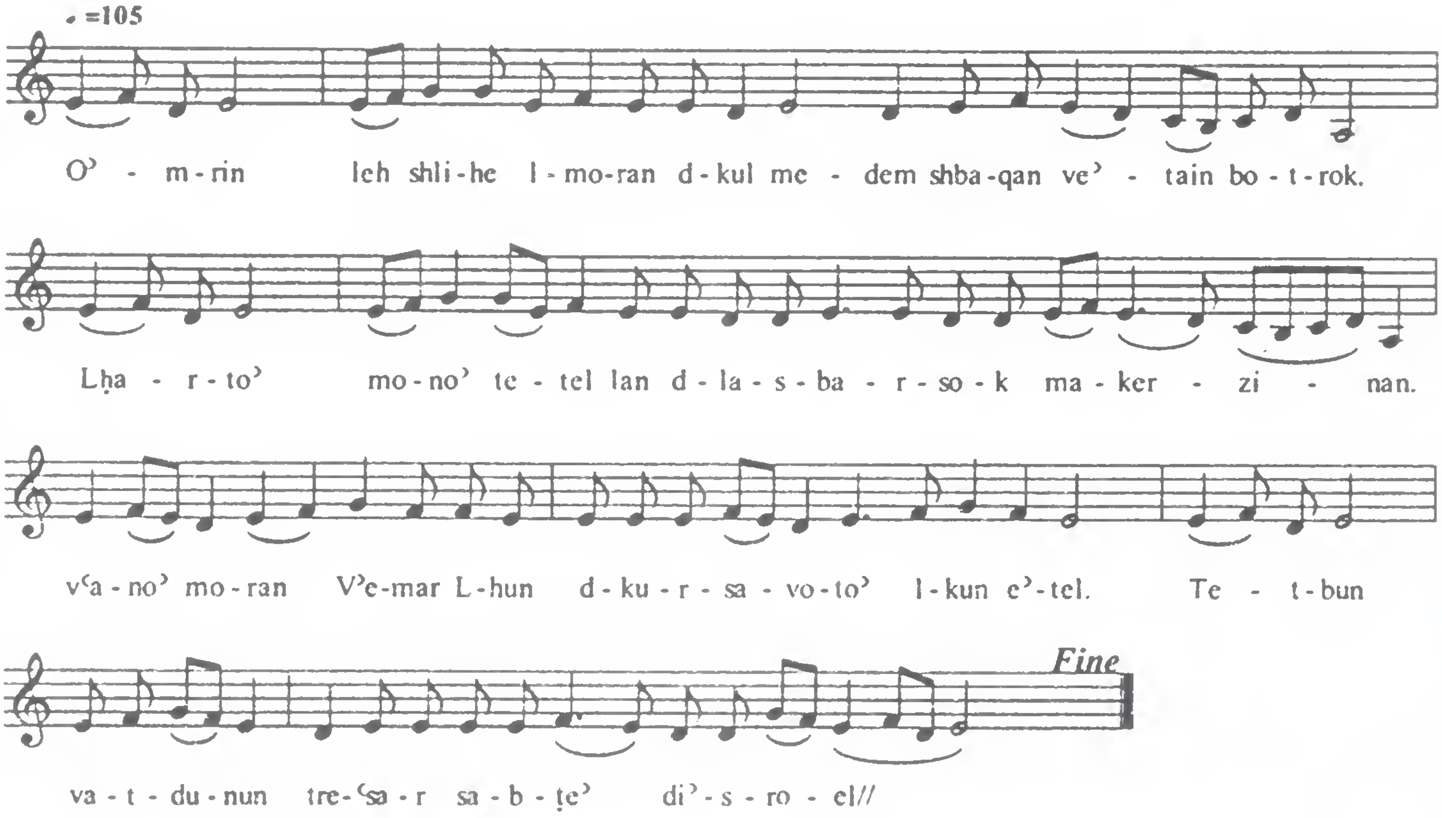
ܡܢܘ ܚܙܐ ܬܪܬܝܢ ܓܘܦܢܝܢ ܕܒܫܩܪܗ
ܕܡܪܝܐ ܢܨܝܒܢ. ܡܢ ܚܡܪܐ ܕܣܓܘܠܝܗܝܢ
ܒܪܝܬܐ ܟܠܗ ܡܬܒܣܡܐ. ܓܘܦܢܐ ܡܪܝܡ
ܘܐܠܝܫܒܥ: ܣܓܘܠܗ ܡܫܝܚܐ ܘܝܘܚܢܢ: ܚܬܢܐ
ܘܫܘܫܒܝܢܐ: ܡܘܩܪܐ ܕܥܕܬ ܩܘܕܫܐ܀



Ptah Li Tar‘eh Dahnonok -3

ܐܚܪܢܐ܀

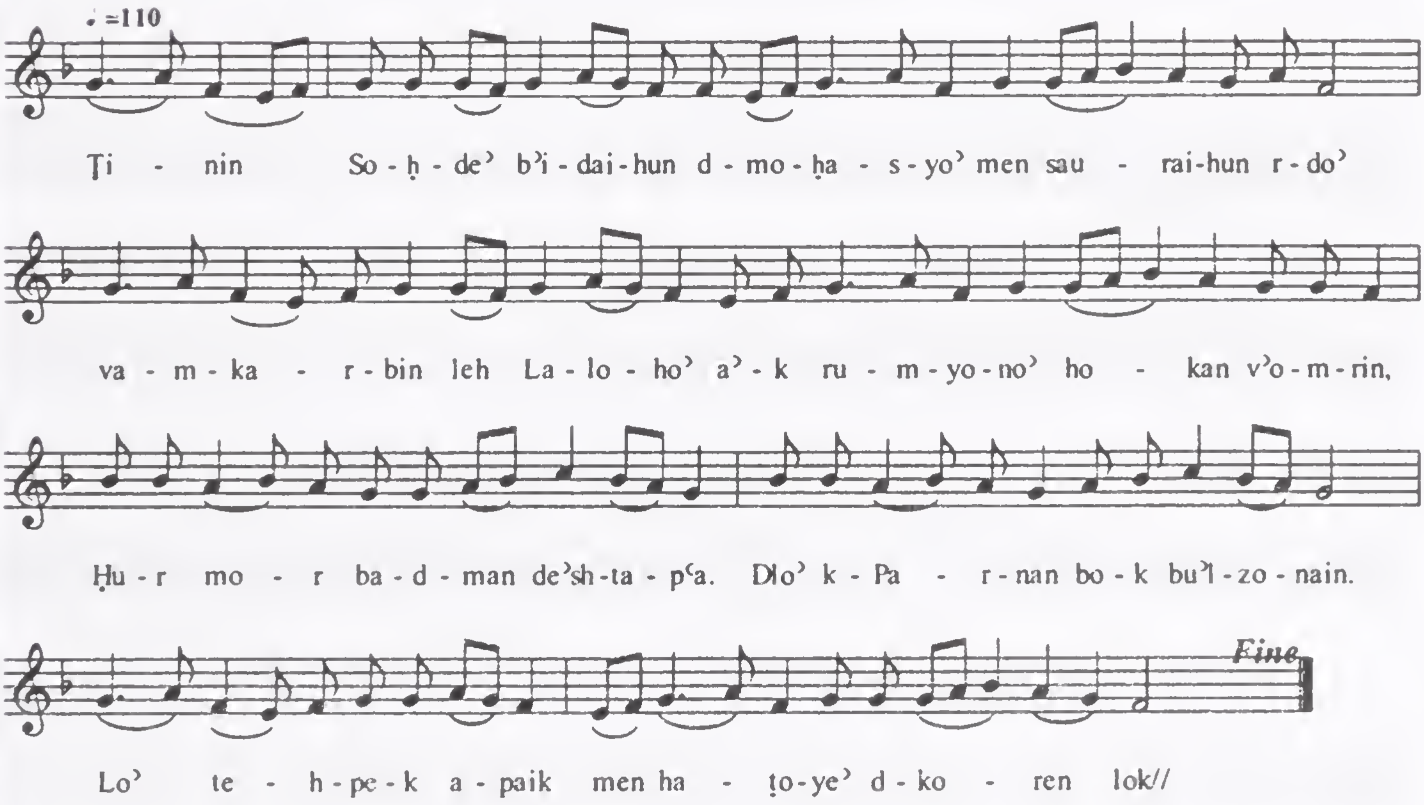
ܐܡܪܝܢ ܠܗ ܫܠܝ̈ܚܐ ܠܡܪܢ ܕܟܠ ܡܕܡ ܫܒܩܢ ܘܐܬܝܢ
ܒܬܪܟ. ܠܚܪܬܐ ܡܢܐ ܬܗܘܐ ܠܢ
ܕܠܣܒܪܬܟ ܡܟܪܙܝܢܢ. ܘܥܢܐ ܡܪܢ ܘܐܡܪ
ܠܗܘܢ: ܕܟܘܪ̈ܣܘܬܐ ܠܟܘܢ ܐܬܠ: ܕܬܬܒܘܢ
ܘܬܕܘܢܘܢ ܬܪܥܣܪ ܫܒ̈ܛܐ ܕܐܝܣܪܝܠ܀



Ptah Li Tar'eh Dahnonok -4

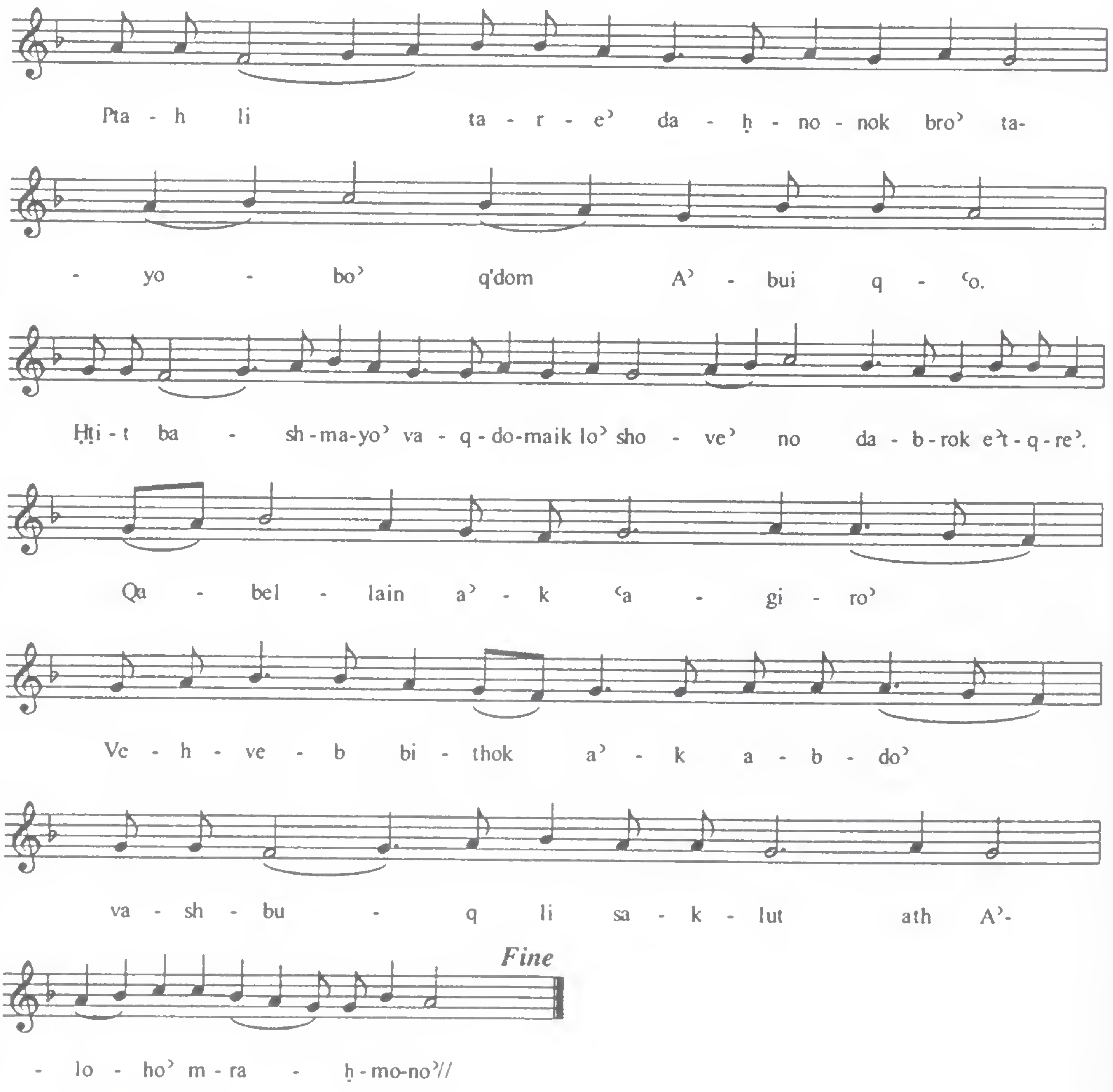
ܪܒܝܥܝܐ ❖

ܛܥܝܢܝܢ ܣܗܕܐ ܒܐܝܕܝܗܘܢ ܕܡܚܣܝܐ ܡܢ
ܨܘܪܝܗܘܢ ܪܕܐ. ܘܡܩܪܒܝܢ ܠܗ ܠܐܠܗܐ ܐܝܟ
ܪ̈ܘܡܝܘܢܐ ܗܘܟܢ ܐܡܪܝܢ. ܚܘܪ ܡܪܢ ܒܥܕܡܢ
ܕܐܫܬܦܥ: ܕܠܐ ܬܦܪܢܢ ܒܘܟ ܒܥܠܕܒܒܝܢ: ܠܐ
ܬܗܦܟ ܐܦܝܟ ܡܢ ܚ̈ܛܗܐ ܕܩܪܝܢ ܠܟ ❖



Ptah Li Tar'eh Dahnonok -5

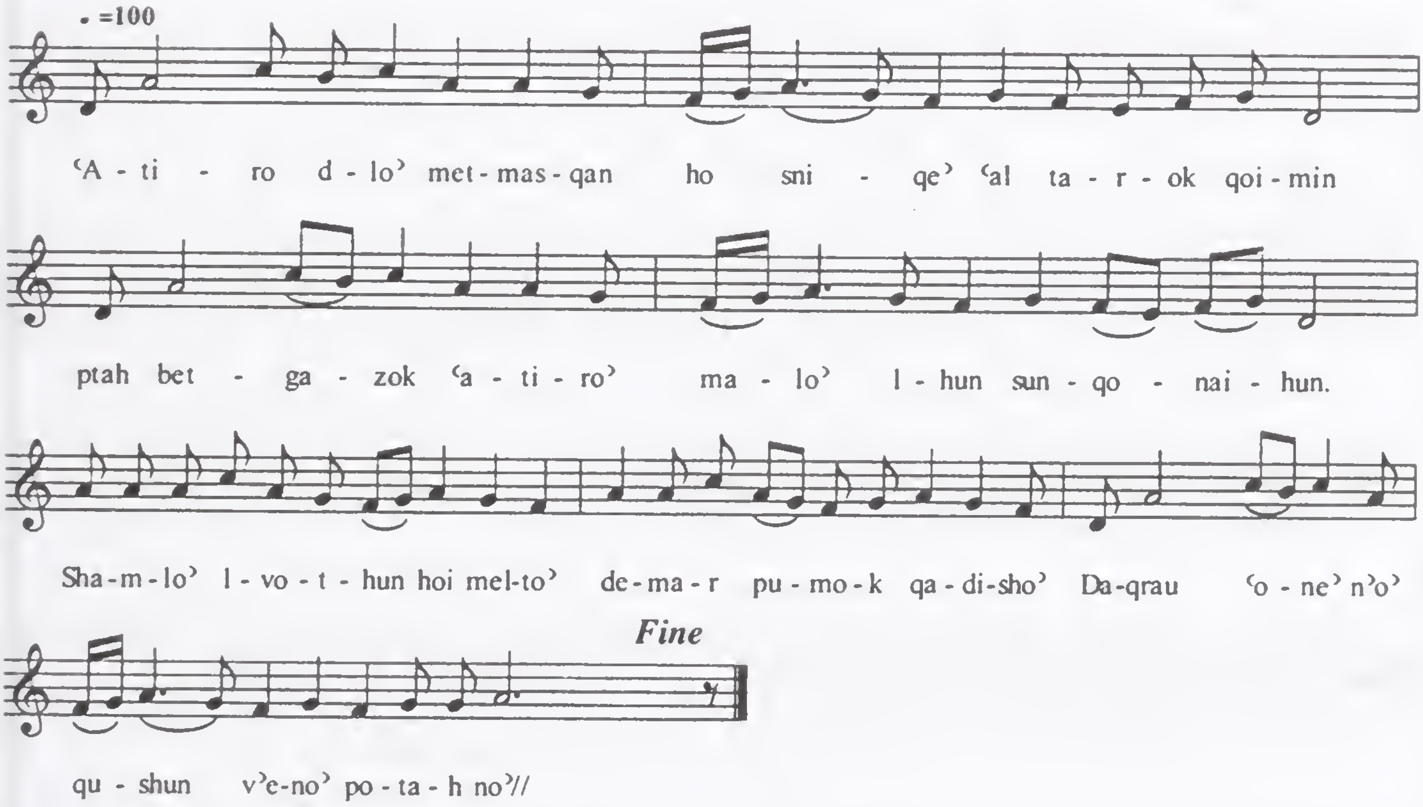
ܦܬܚ ܠܝ ܬܪܥܐ ܕܚܢܢܟ ܒܪܐ ܛܝܒܐ
ܩܕܡ ܐܒܘܗܝ ܩܥܐ. ܚܛܝܬ ܒܫܡܝܐ ܘܩܕܡܝܟ
ܠܐ ܫܘܐ ܐܢܐ ܕܒܪܟ ܐܬܩܪܐ.
ܩܒܠܝܢ ܐܝܟ ܐܓܝܪܐ: ܘܗܘܝܬ ܒܒܝܬܟ ܐܝܟ
ܥܒܕܐ: ܘܫܒܘܩ ܠܝ ܣܟܠܘܬܝ ܐܠܗܐ
ܡܪܚܡܢܐ܀



Ptah Li Tar'eh Dahnonok -6

ܡܫܡܫܐ.

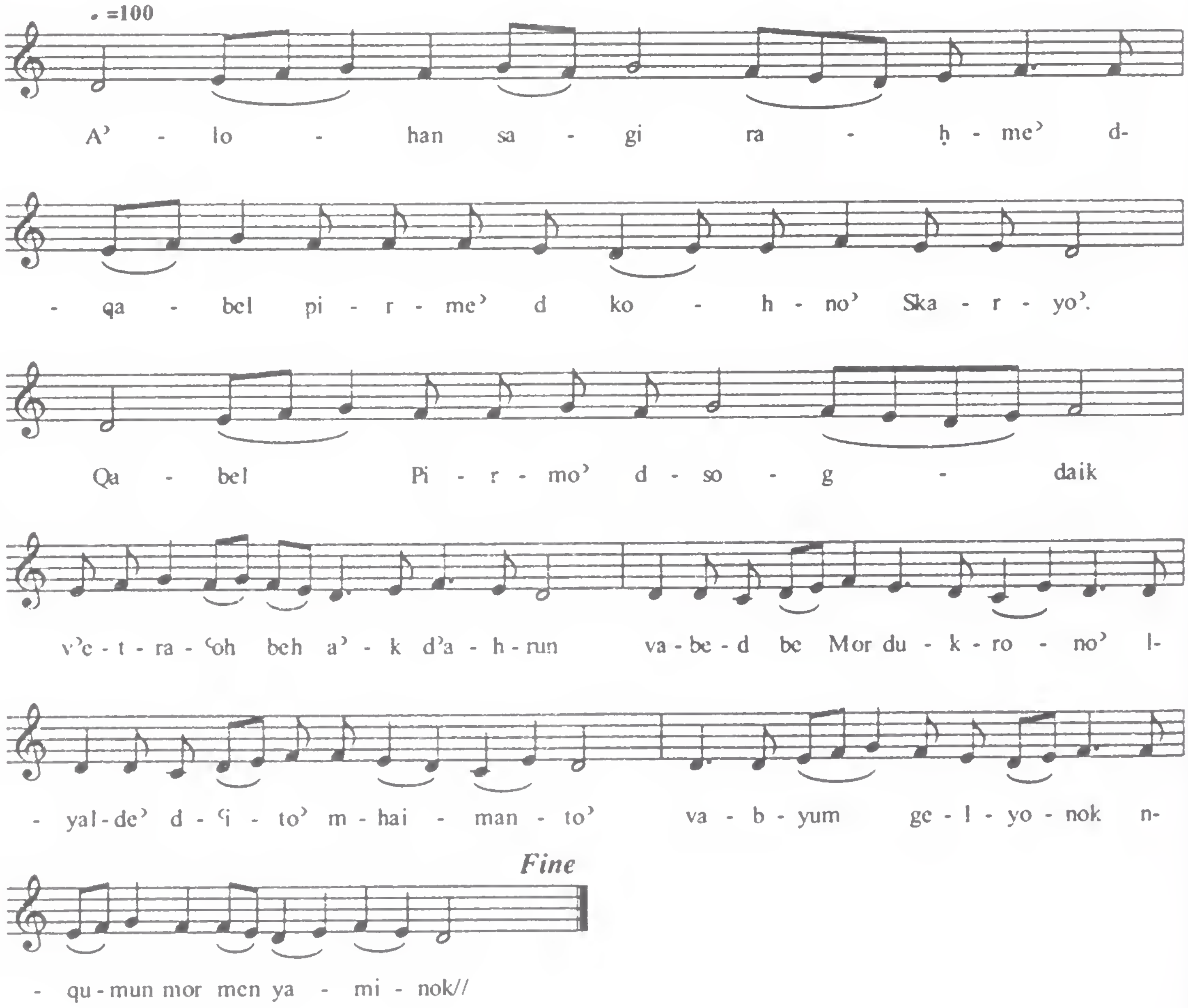
ܥܬܝܪܐ ܕܠܐ ܡܬܡܣܟܢ ܗܐ ܣܢܝܩܐ ܥܠ
ܬܪܥܟ ܩܝܡܝܢ. ܦܬܚ ܒܝܬ ܓܙܟ ܥܬܝܪܐ ܘܡܠܐ
ܠܗܘܢ ܣܘܢܩܢܝܗܘܢ. ܘܫܡܠܐ ܠܒܘܬܗܘܢ ܗܝ
ܡܠܬܐ. ܕܐܡܪ ܦܘܡܟ ܩܕܝܫܐ: ܕܩܪܘ ܥܢܐ ܐܢܐ
ܘܩܘܫܘ ܘܐܢܐ ܦܬܚ ܐܢܐ܀



Ptah Li Tar'eh Dahnonok -7

ܡܫܝܚܐ.

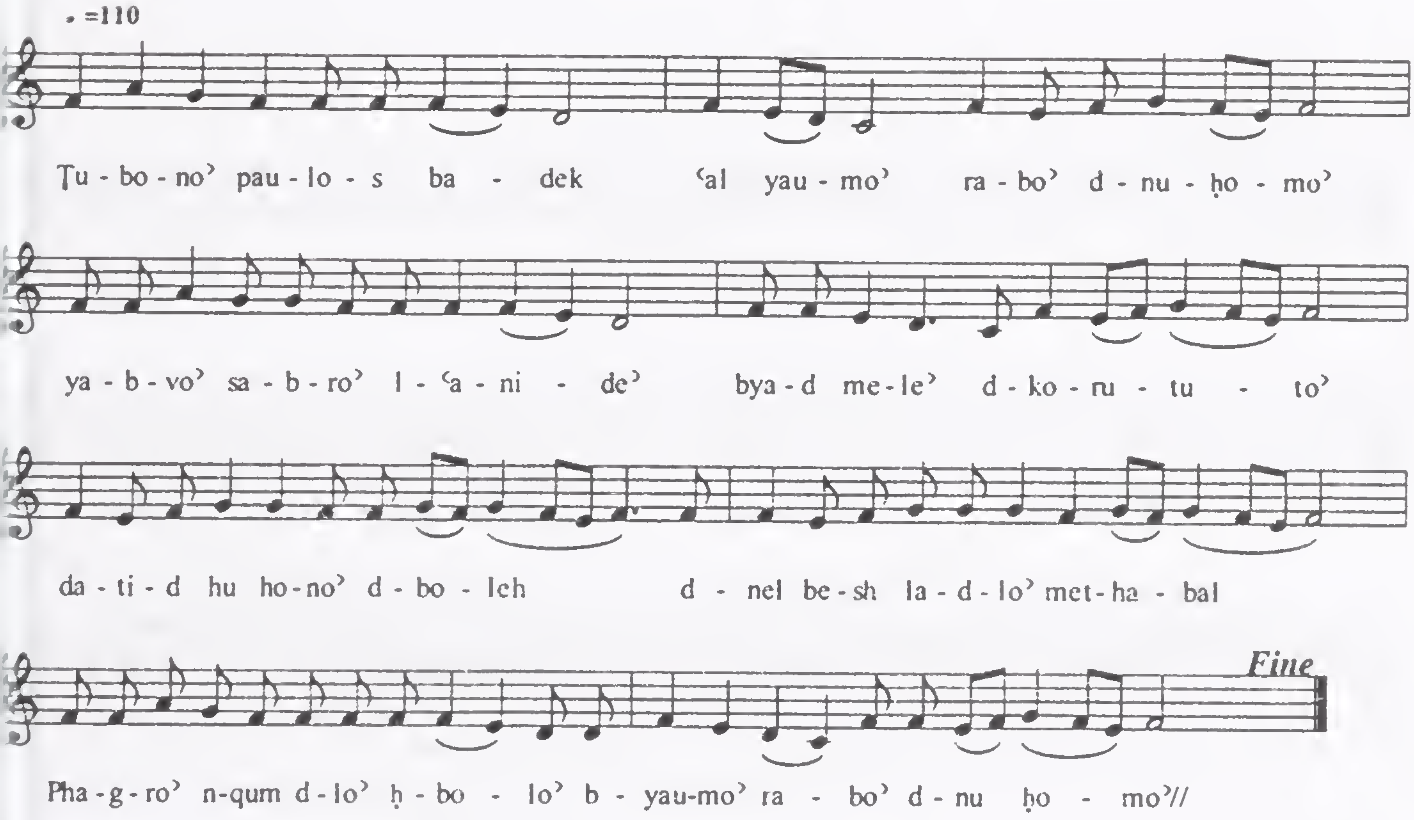
ܐܠܗܢ ܣܓܝܪܐ ܚܡܐ ܕܩܒܠ ܦܝܪܡܐ
ܕܟܗܢܐ ܫܟܝܪܐ. ܩܒܠ ܦܝܪܡܐ ܕܣܓܕܝܟ
ܘܐܬܪܥܐ ܒܗ ܐܟ ܕܐܗܪܘܢ. ܘܥܒܕ ܒܗ ܕܘܟܪܢܐ
ܠܝܠܕܝ ܥܕܬܐ ܡܗܝܡܢܬܐ: ܘܒܝܘܡ
ܓܠܝܢܟ ܢܩܘܡܘܢ ܡܪܝ ܡܢ ܝܡܝܢܟ܀



Ptah Li Tar'eh Dahnonok -8

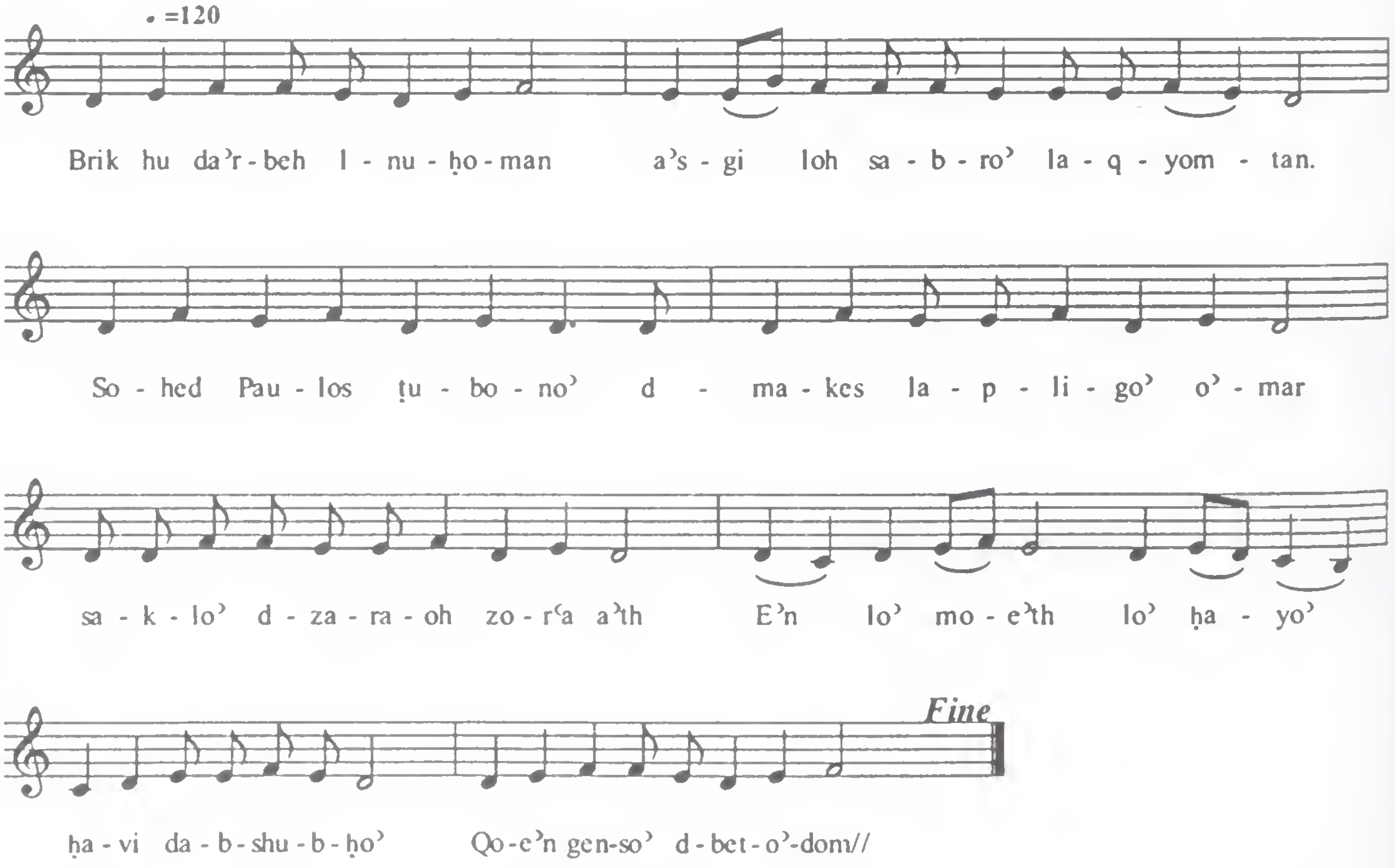
ܐܚܪܢܐ.

ܛܘܒܢܐ ܦܘܠܘܣ ܒܕܝܟ ܥܠ ܝܘܡܐ ܪܒܐ
ܕܢܘܚܡܐ. ܝܗܒܘ ܗܘܐ ܣܒܪܐ ܠܥܢܝܕܐ ܒܝܕ
ܡܠܐ ܕܟܪܘܙܘܬܐ. ܕܥܬܝܕ ܗܘ ܗܢܐ ܕܒܠܐ:
ܕܢܠܒܫ ܠܗ ܠܐ ܡܬܚܒܠܢܘܬܐ: ܘܦܓܪܐ ܢܩܘܡ ܕܠܐ
ܚܒܠܐ ܒܝܘܡܐ ܪܒܐ ܕܢܘܚܡܐ܀



Ptah Li Tar‘eh Dahnonok - Gushmono’

ܕܬܫܡܫܬܐ ◆ ܦܬܚ ܠܝ ܬܪܥܗ ܕܚܢܢܟ . ܒܪܐ
ܐܢܐ ܡܦܝܣ ܐܒܘܗܝ ܗܘܐ . ܣܘܢܩܝ ܠܗ ܒܛܝܒܘܬܐ
ܘܡܦܝܣܢܐ . ܗܘܐ ܗܘܐ ܐܢܐ ܕܚܛܝܬ ܐܬܪܐ . ܡܟܝܠ ܒܛܝܒܘܬܐ
ܐܝܟ ܐܝܟܢܐ . ܘܗܘܐ ܕܒܝܫܐ ܐܝܟ ܟܐܦܐ .
ܘܒܦܘܡܐ ܠܟ ܡܫܒܚܝܢ . ܐܘܠ ܐܠܗܐ ܡܪܚܡܢܐ ❖



Qolo- A'k pirmo'

) *Gushmonoyo'* - 8 Rekne'; Reesh Qolo' is seen in the "Sluto' Sh'himto'" (See Sluto' Sh'himto'- Monday Sapro' (morning), first Qolo'.

Structure- The number refers to the number of syllables in each division. These division represent the base structure or divison. The hymns are having four lines. The first and the second line is having the equal number of syllables and third and the fourth will have equal number of syllables.

____ 12

____ 12

________________________ 7

________________________ 7

iis order repeats in each stanzas

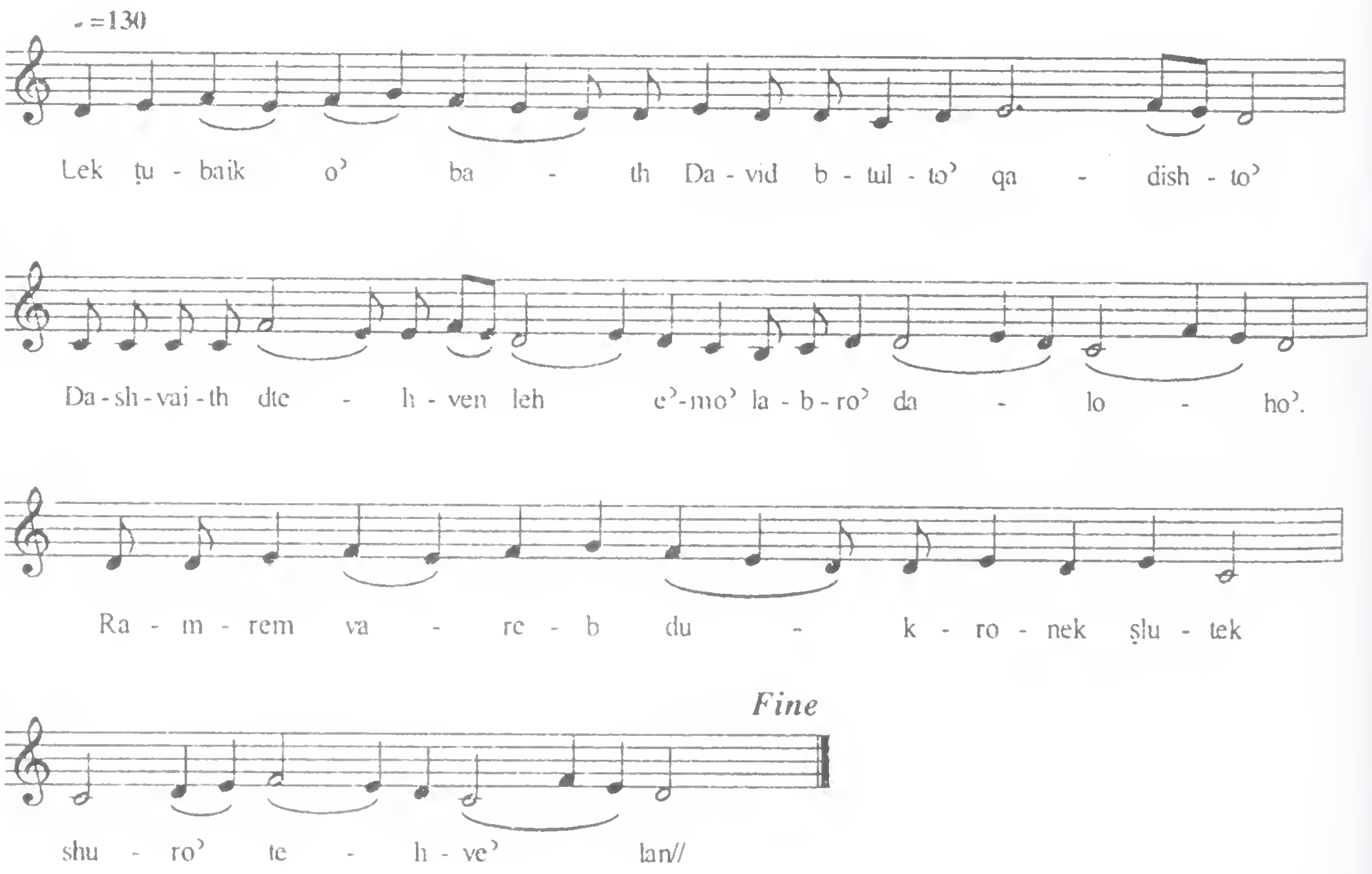
requency of use - Frequently used as it is found in the Canonical prayers and Qolo before the beginning of the Holy Qurbana. Gushmono' appears during the lent Pray

A'k Pirmo' - 1

ܥܠ ܕܐܝܟ ܦܪܡܐ ܩܕܡܝܐ ⁘

ܩܝܡܬܐ.

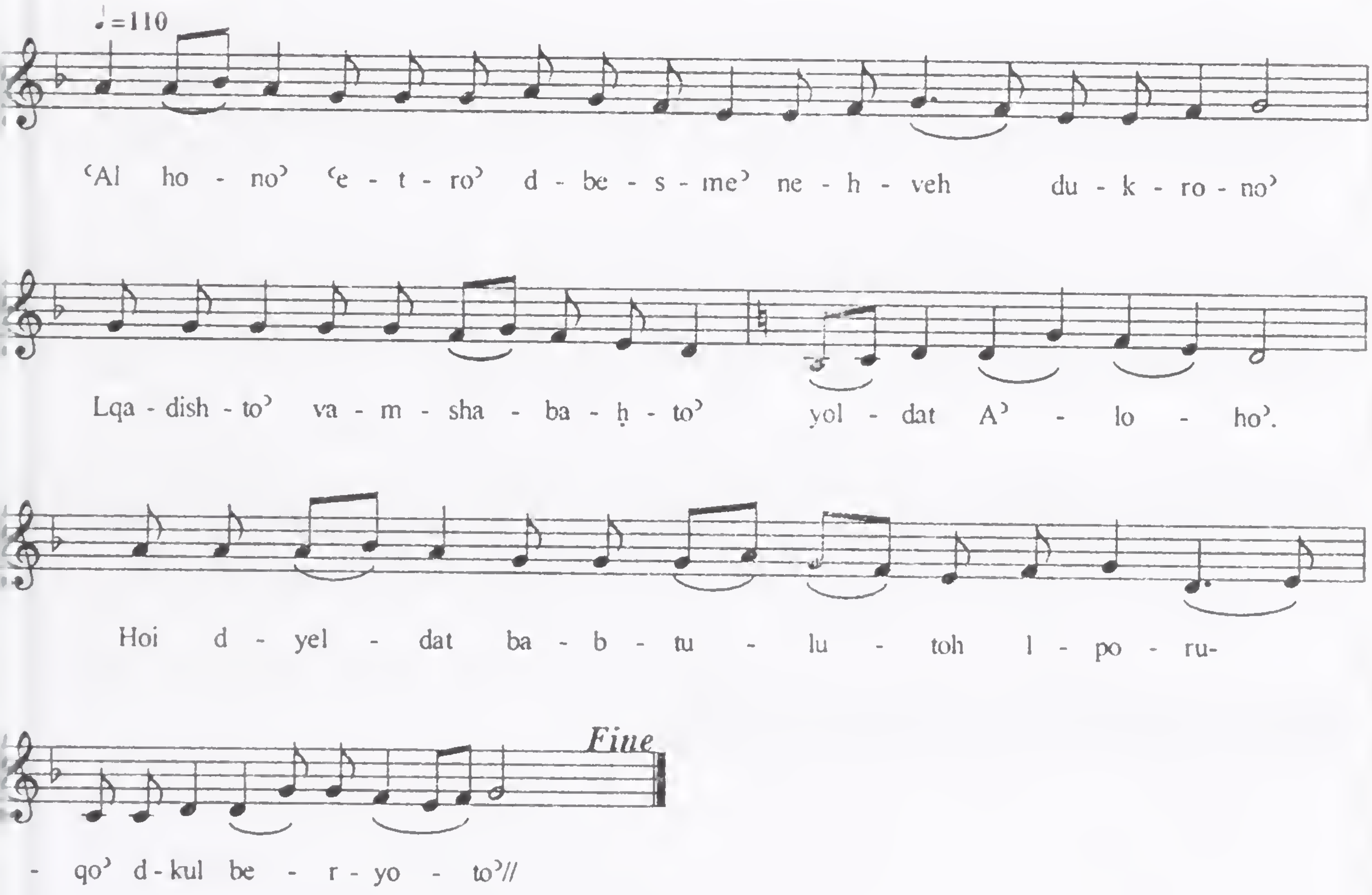
ܠܟܝ ܛܘܒܝܟܝ ܐܘ ܒܪܬ ܕܘܝܕ ܒܬܘܠܬܐ
ܩܕܝܫܬܐ. ܕܫܘܝܬ ܕܬܗܘܝܢ ܠܗ ܐܡܐ ܠܒܪܐ
ܕܐܠܗܐ. ܪܡܪܡ ܘܐܪܒ ܕܘܟܪܢܟܝ. ܨܠܘܬܟܝ
ܫܘܪܐ ܬܗܘܐ ܠܢ ⁘



A'k Pirmo' - 2

ܬܪܝܢܐ܀

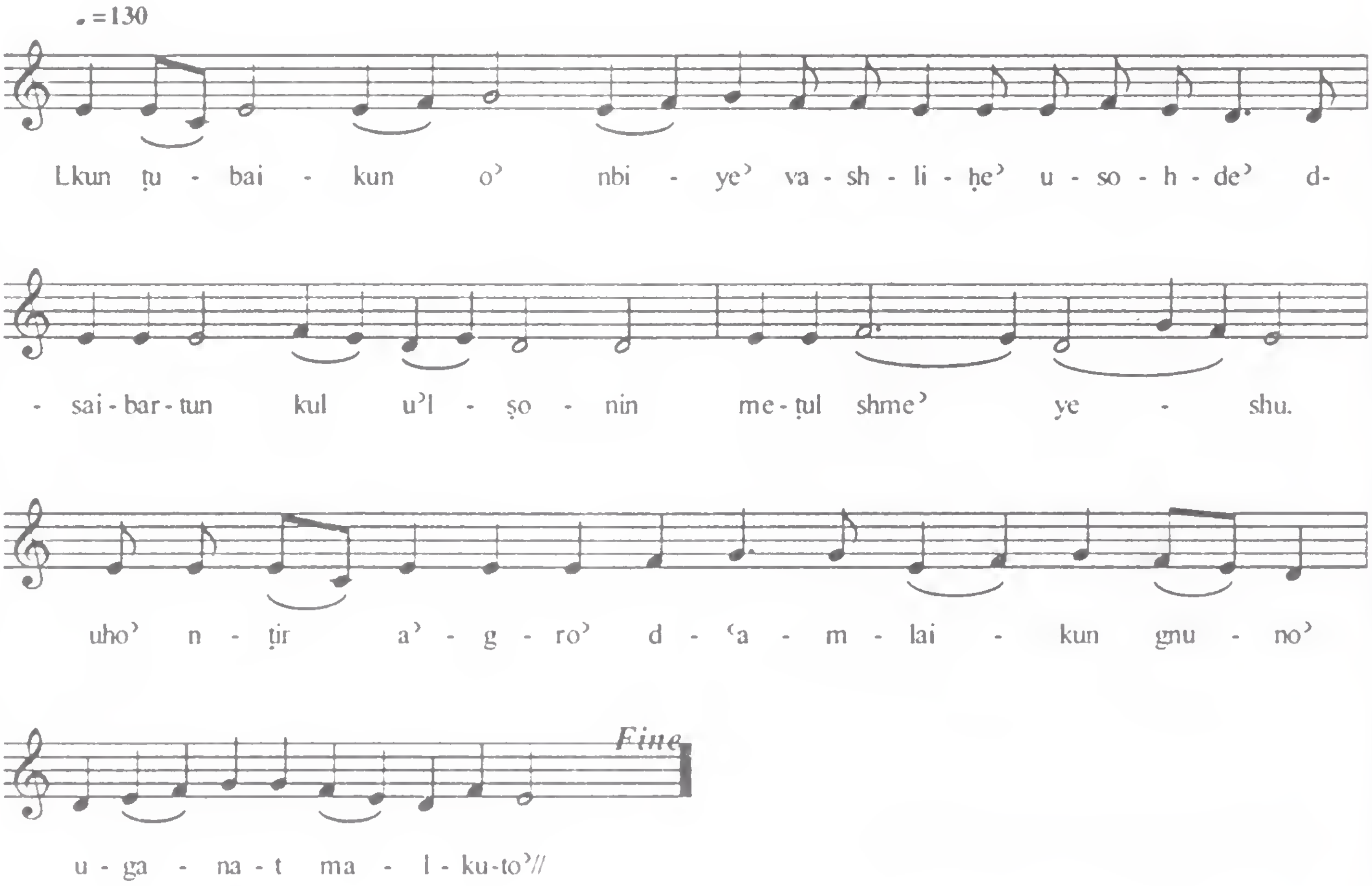
ܥܠ ܗܢܐ ܥܛܪܐ ܕܒܣܡܐ ܢܗܘܐ ܕܘܟܪܢܐ. ܠܩܕܝܫܬܐ ܘܡܫܒܚܬܐ ܝܠܕܬ ܐܠܗܐ. ܗܝ ܕܝܠܕܬ ܒܒܬܘܠܘܬܗ. ܠܦܪܘܩܐ ܕܟܠ ܒܪܝܬܐ܀



A'k Pirmo' - 3

ܐܚܪܢܐ܀

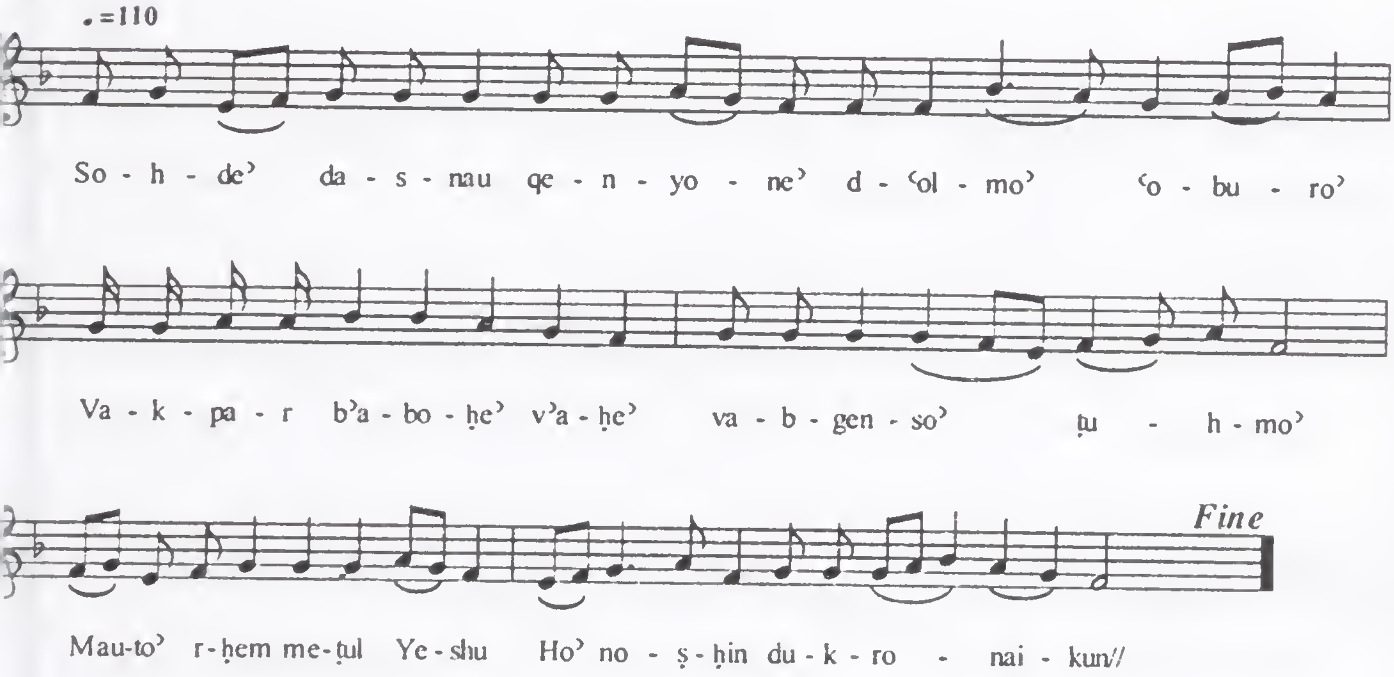
ܠܟܘܢ ܛܘܒܝܟܘܢ ܐܘ ܢܒܝܐ ܘܫܠܝܚܐ
ܘܣܗܕܐ. ܕܣܝܒܪܬܘܢ ܟܠ ܐܘܠܨܢܝܢ ܡܛܠ
ܫܡܗ ܕܝܫܘܥ. ܘܗܐ ܢܛܝܪ ܐܓܪܐ
ܕܥܡܠܝܟܘܢ. ܓܢܘܢܐ ܘܓܢܬ ܡܠܟܘܬܐ܀



A’k Pirmo’ - 4

ܙܥܘܪܐ.

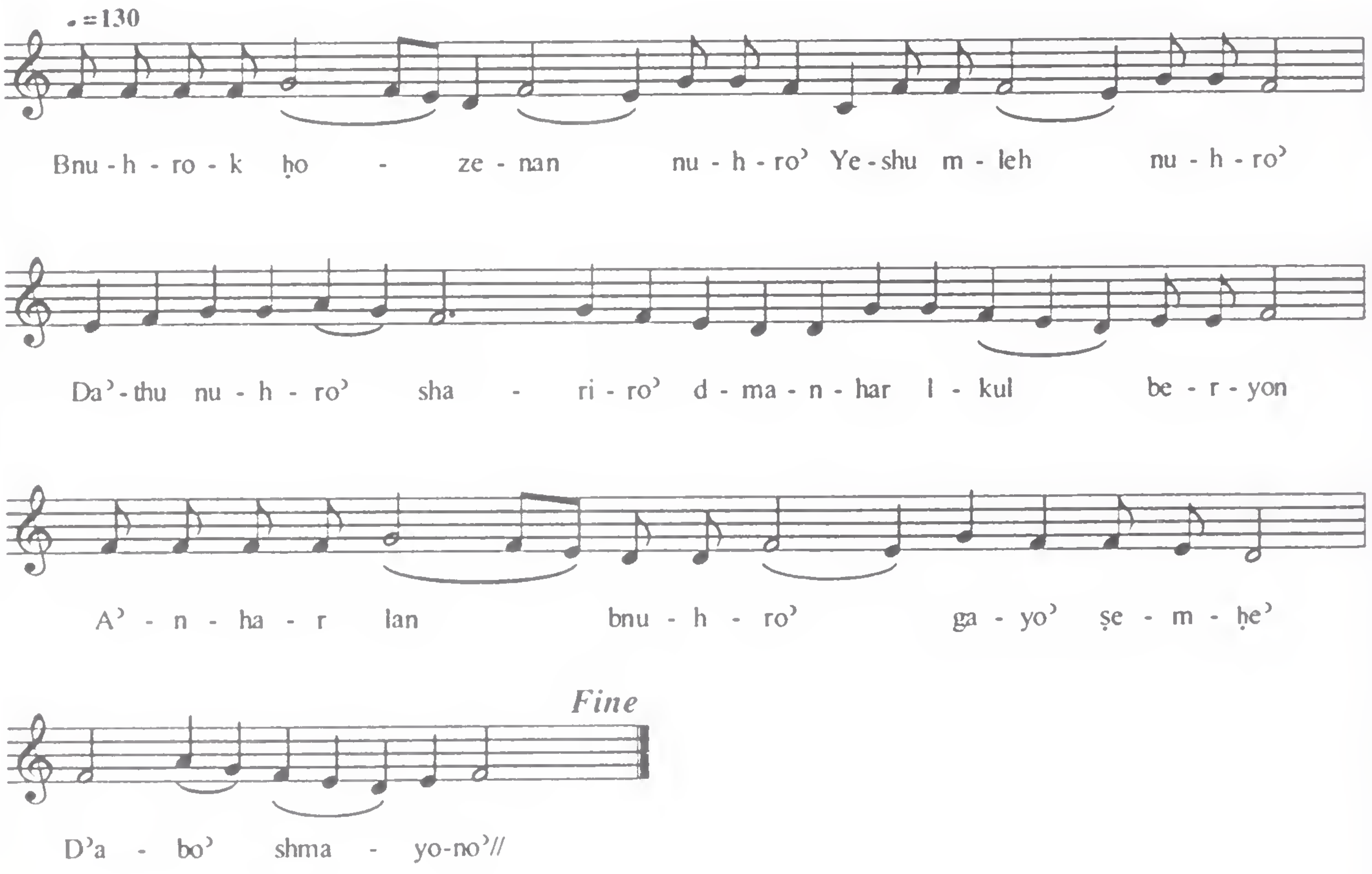
ܣܳܗܕ̈ܶܐ ܕܰܫܢܰܘ ܩܶܢ̈ܝܳܢܶܐ ܕܥܳܠܡܳܐ ܥܳܒܽܘܪܳܐ
ܘܰܐܟܦܰܪܘ ܒܰܐܒ̈ܳܗܶܐ ܘܰܐܚ̈ܶܐ ܘܰܒܓܶܢܣܳܐ ܘܬܽܘܗܡܳܐ.
ܡܰܘܬܳܐ ܪܚܶܡܘ ܡܶܛܽܠ ܝܶܫܽܘܥ. ܗܳܘ ܢܳܨܚܺܝܢ
ܕܽܘܟܪ̈ܳܢܰܝܟܽܘܢ ܀



A'k Pirmo' - 5

ܣܘܓܝܬܐ܀

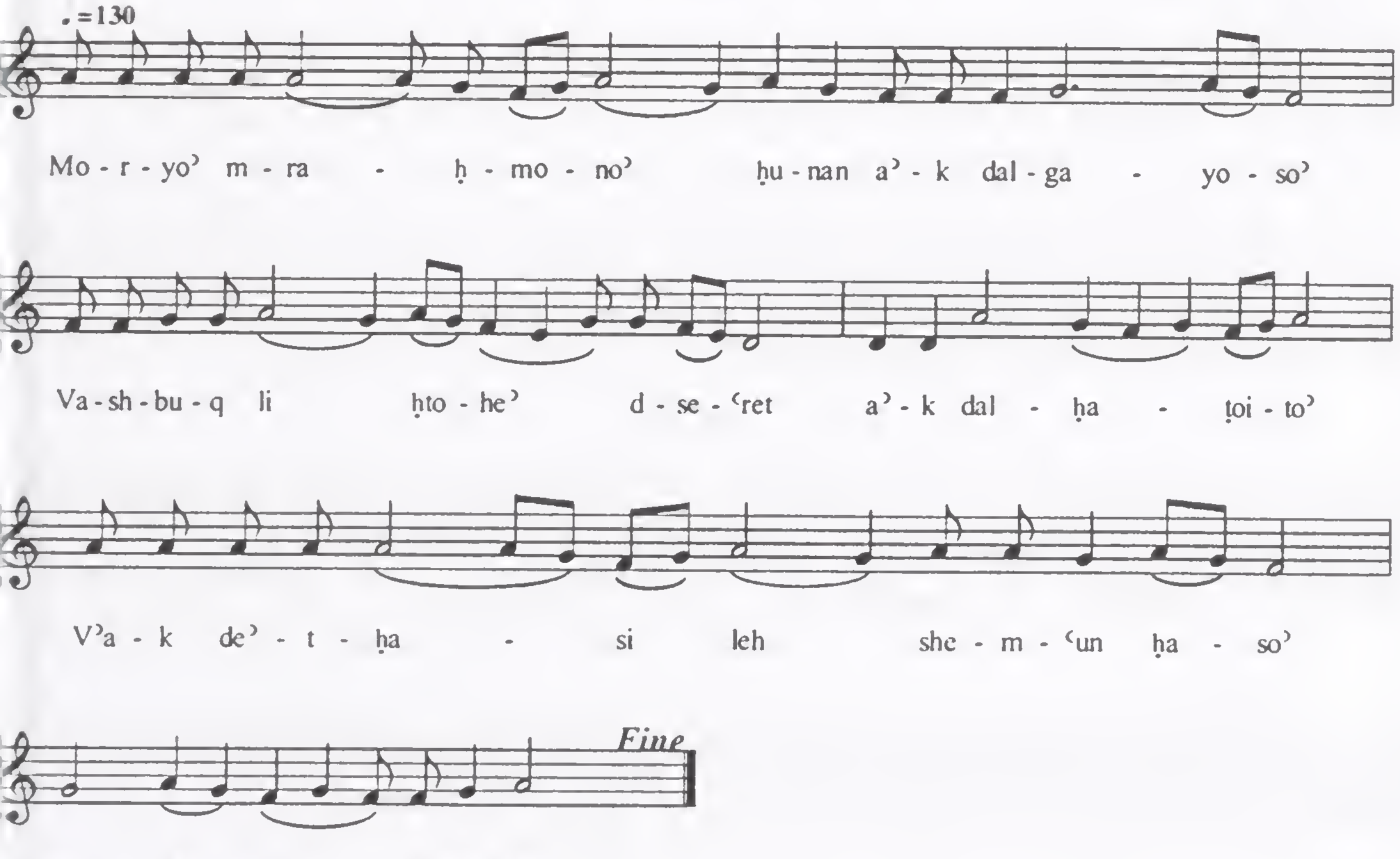
ܒܢܘܗܪܟ ܚܙܝܢܢ ܢܘܗܪܐ ܝܫܘܥ ܡܠܐ ܢܘܗܪܐ.
ܕܐܝܬܘ ܗܘ ܢܘܗܪܐ ܫܪܝܪܐ ܕܡܢܗܪ ܠܟܠ
ܒܪܝܢ. ܐܢܗܪ ܠܢ ܒܢܘܗܪܟ ܓܝܐ. ܨܡܚܐ
ܕܐܒܐ ܫܡܝܢܐ܀



A'k Pirmo' - 6

ܡܛܠܬܐ܀

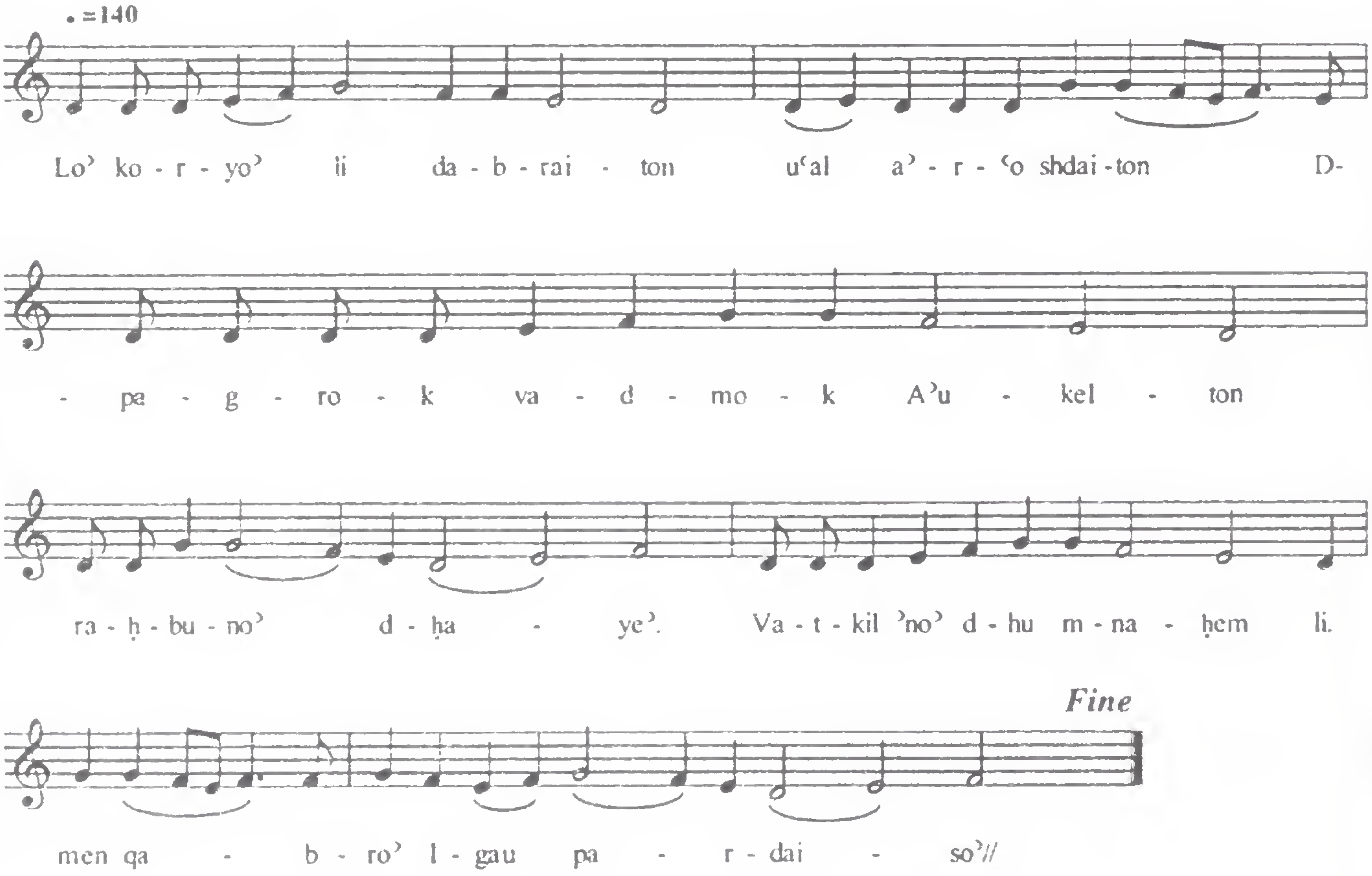
ܡܪܝܐ ܡܪܚܡܢܐ ܚܘܢܢ ܐܝܟ ܕܠܓܝܣܐ.
ܘܫܒܘܩ ܠܝ ܚܛܗܐ ܕܣܥܪܬ ܐܝܟ ܕܠܚܛܝܬܐ.
ܘܐܝܟ ܕܐܬܚܣܝ ܠܗ ܫܡܥܘܢ ܚܣܐ ܚܘܒܝܢ
ܘܚܛܗܝܢ܀



A'k Pirmo' - 7

ܡܥܢܝܬܐ܀

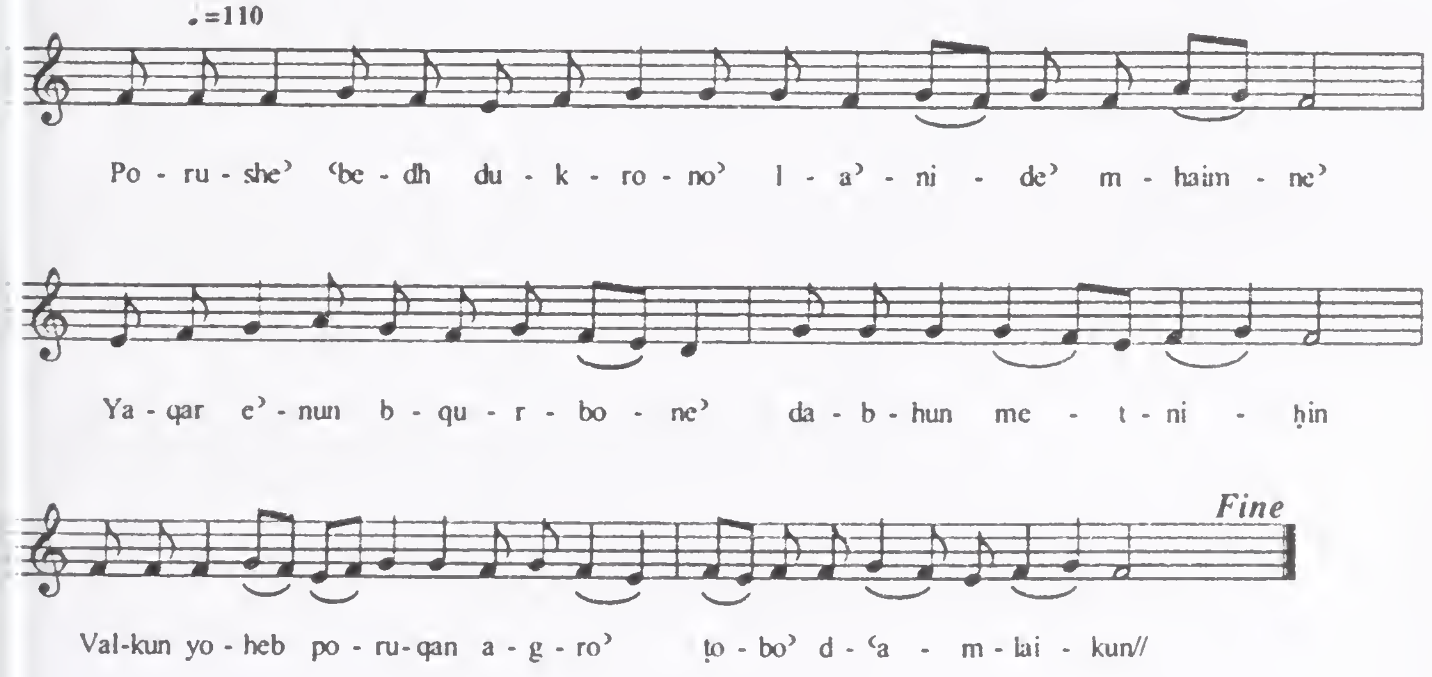
ܠܐ ܩܪܝܐ ܠܝ ܕܒܪܝܬܘܢ ܘܥܠ ܐܪܥܐ
ܫܕܝܬܘܢ. ܕܦܓܪܟ ܘܕܡܟ ܐܘܟܠܬܘܢ ܪܚܘܒܢܐ
ܕܚܝܐ. ܘܬܟܝܠ ܐܢܐ ܕܗܘ ܡܢܚܡ ܠܝ. ܡܢ
ܩܒܪܐ ܠܓܘ ܦܪܕܝܣܐ܀



A'k Pirmo' - 8

ܐܚܪܢܐ ܀

ܦܪ̈ܘܫܐ ܥܒܕ ܕܘܟܪܢܐ ܠܥܢ̈ܝܕܐ ܡܗܝܡ̈ܢܐ.
ܝܩܪ ܐܢܘܢ ܒܩܘܪ̈ܒܢܐ ܕܒܗܘܢ ܡܬܢܝܚܝܢ.
ܘܠܟܘܢ ܝܗܒ ܦܘܪܩܢ. ܐܓܪܐ ܛܒܐ
ܕܥܡܠܝܟܘܢ ܀



Qolo' - Traihun Olme'

1)- *Gushmonoyo'-* 8 Rekne' , Its Gushmono tune is unknown.

2) ***Sructure;-*** The number refers to the number of syllables in each division, These two divisions represent the base structure which is repeated many times in the canonical prayers and three or four times in the other occasion.

______________________________ 14

______________________________ 14

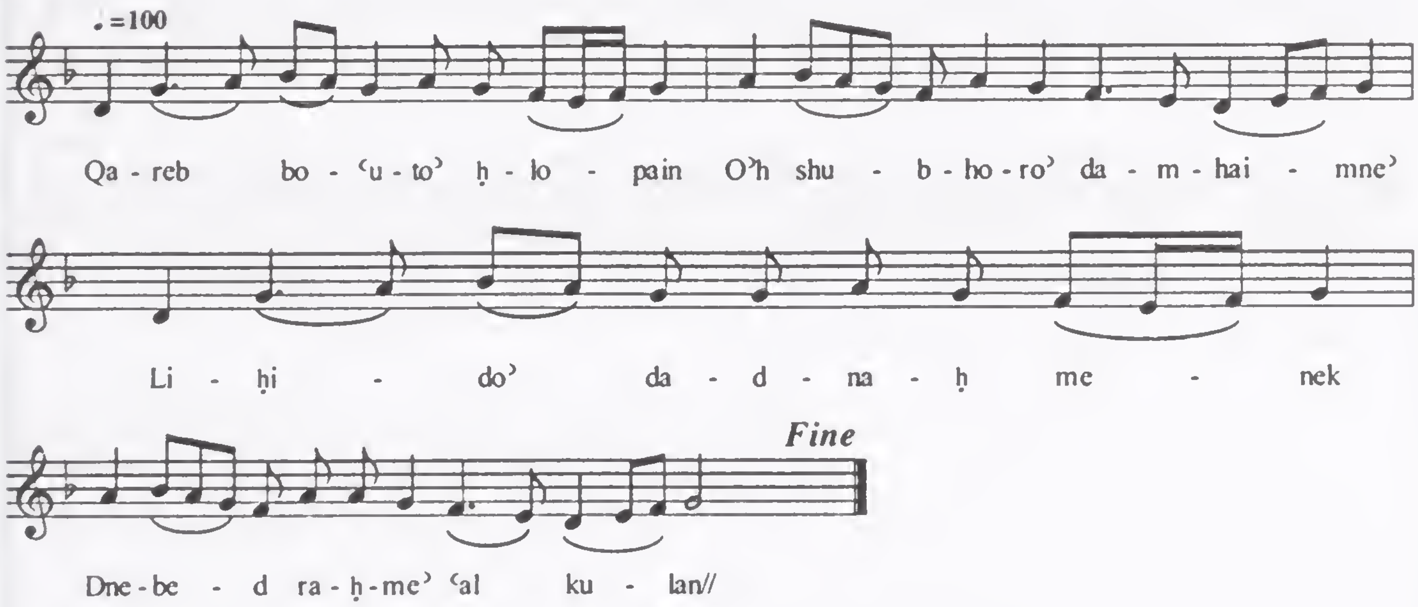
Frequency of Use;- Frequently used in the Canonical prayers and also in the Holy Qubana, Penkito, Consecration of Church and in Funeral service of Women *(see the funeral service of Women, 3rd Theshmshtho')*

Traihun 'Olme' -1

ܥܠ ܕܬܪܝܗܘܢ ܥܠܡܐ܀

ܩܘܠܐ܀

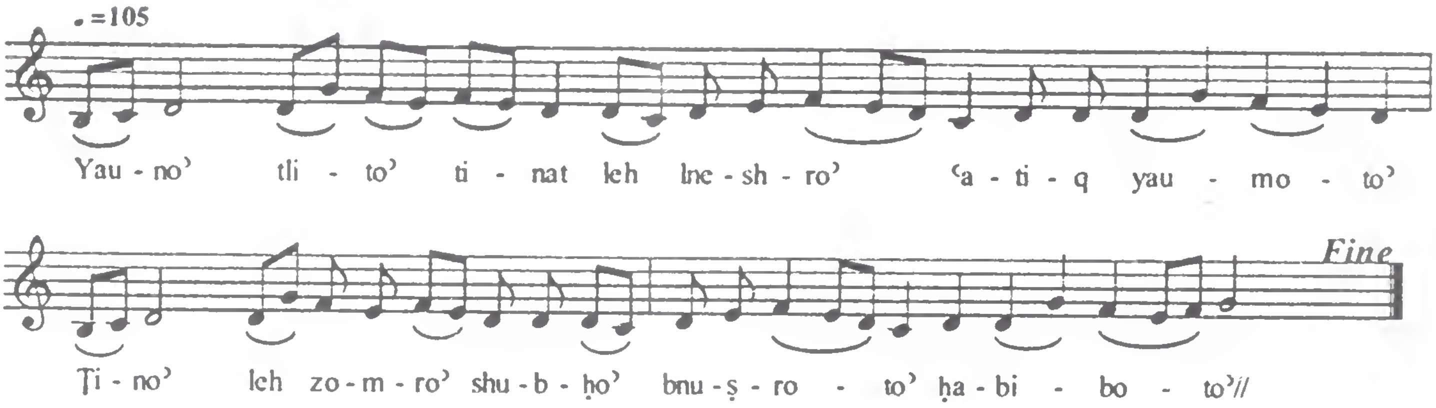
ܩܪܒ ܒܥܘܬܐ ܚܠܦܝܢ ܐܘ ܫܘܒܗܪܐ
ܕܡܗܝܡܢܐ. ܠܝܚܝܕܐ ܕܕܢܚ ܡܢܟ ܕܢܥܒܕ
ܪ̈ܚܡܐ ܥܠ ܟܠܢ܀



Traihun 'Olme' -2

ܐܪܝܢܐ܀

ܝܘܢܐ ܛܠܝܬܐ ܛܥܢܐ ܠܗ ܠܢܫܪܐ ܥܬܝܩ
ܝܘܡܬܐ. ܛܥܢܐ ܠܗ ܙܡܪܐ ܫܘܒܚܐ ܒܢܘܨܪܬܐ
ܚܒܝܒܬܐ܀

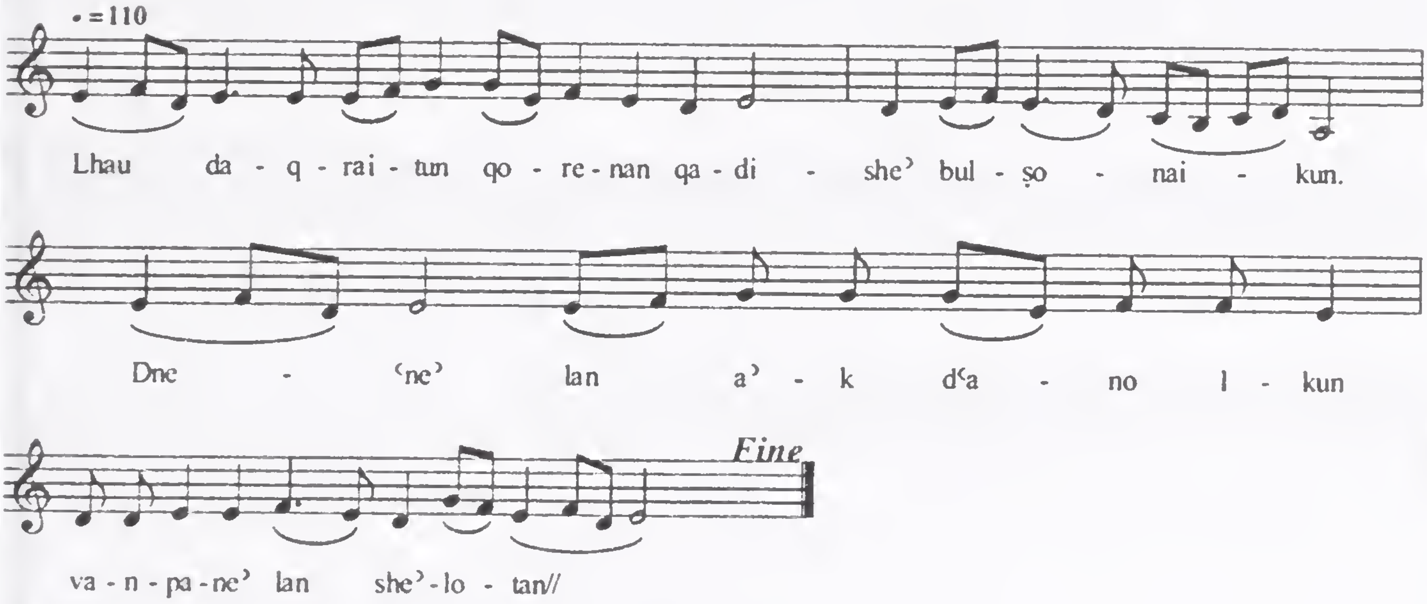


Traihun 'Olme' -3

ܐܚܪܢܐ܀

ܠܗܘ ܕܩܪܝܬܘܢ ܩܪܝܢܢ ܩܕܝܫܐ ܒܨܠܘܬܟܘܢ.
ܕܢܥܢܐ ܠܢ ܐܝܟ ܕܥܢܐ ܠܟܘܢ ܘܢܦܢܐ ܠܢ
ܫܐܠܬܢ܀

Traihun 'Olme' -4



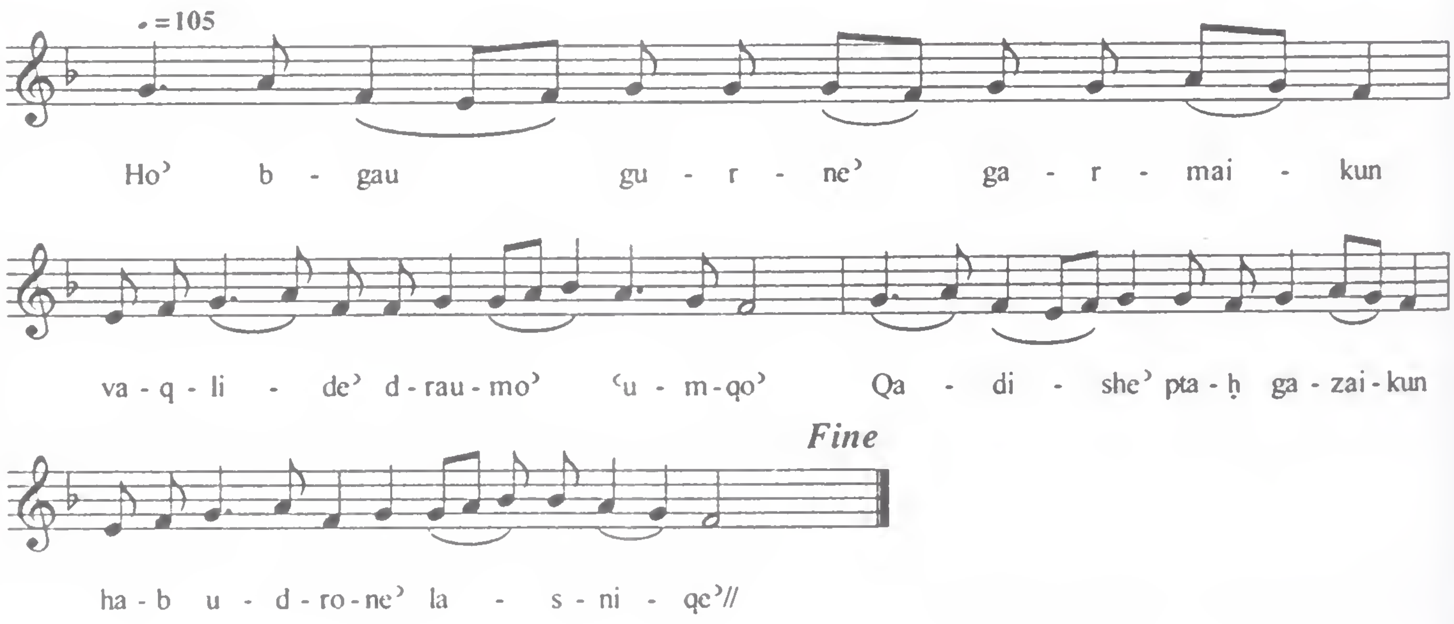
Traihun 'Olme' -4

ܪܚܒܐ.

ܗܳܐ ܒܓܰܘ ܓܽܘܪ̈ܢܶܐ ܓܰܪ̈ܡܰܝܟܽܘܢ ܘܰܩܠܺܝ̈ܕܶܐ

ܕܪܰܘܡܳܐ ܥܽܘܡܩܳܐ. ܩܰܕܺܝ̈ܫܶܐ ܦܬܰܚܘ ܓܰܙ̈ܰܝܟܽܘܢ

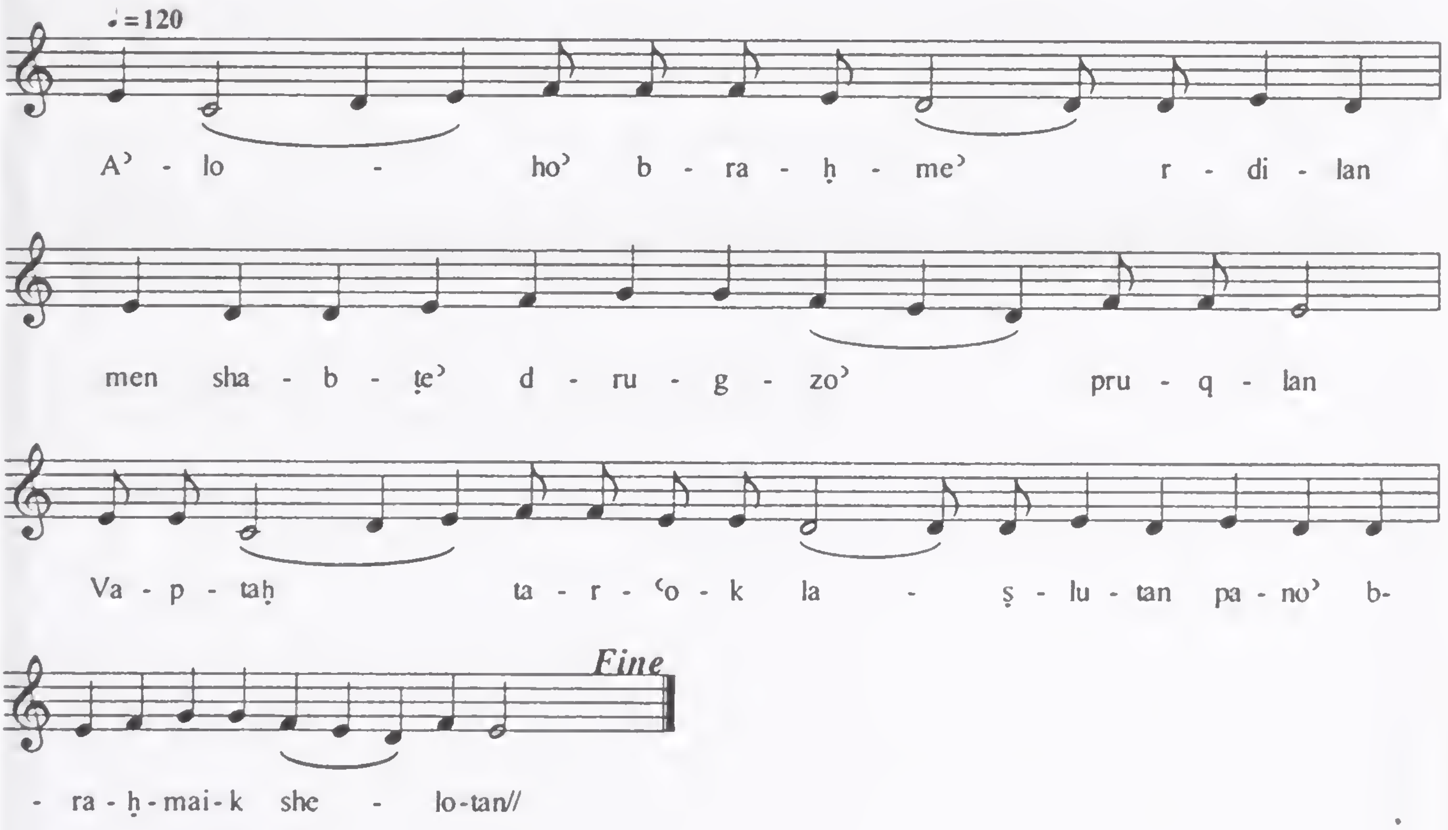
ܗܰܒܘ ܕܪ̈ܳܘܢܶܐ ܠܰܣܢܺܝ̈ܩܶܐ܀



Traihun 'Olme' -5

ܫܚܝܡܐ.

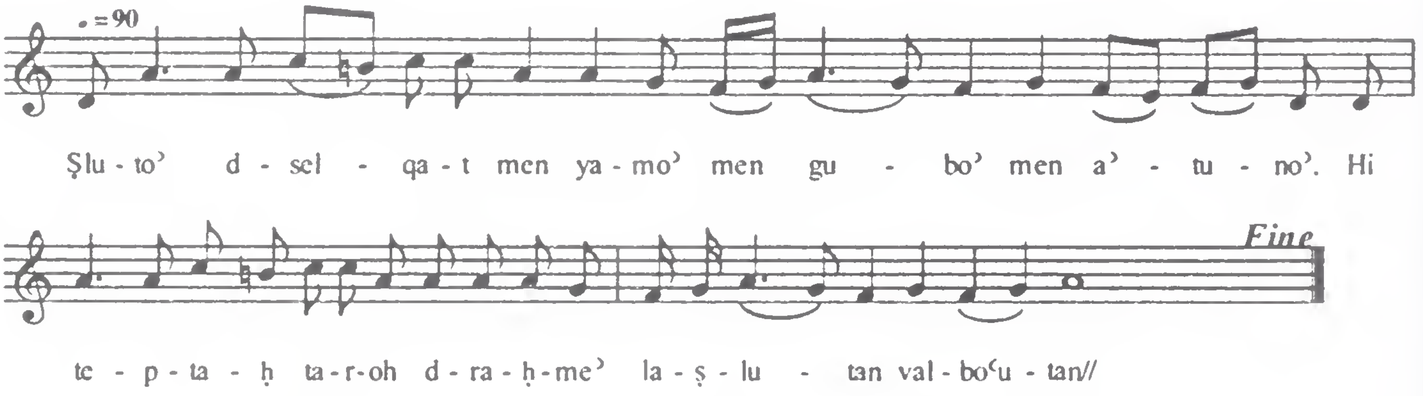
ܐܠܗܐ ܒܪ̈ܚܡܐ ܕܝܠܗ ܠܢ ܡܢ ܫܒ̈ܛܐ
ܕܪܘܓܙܐ ܦܪܩܢ. ܘܦܬܚ ܬܪܥܐ ܠܨܠܘܬܢ
ܘܦܢܐ ܒܪ̈ܚܡܝܟ ܫܐܠܬ̈ܢ܀



Traihun 'Olme' -6

ܫܬܝܬܐ܀

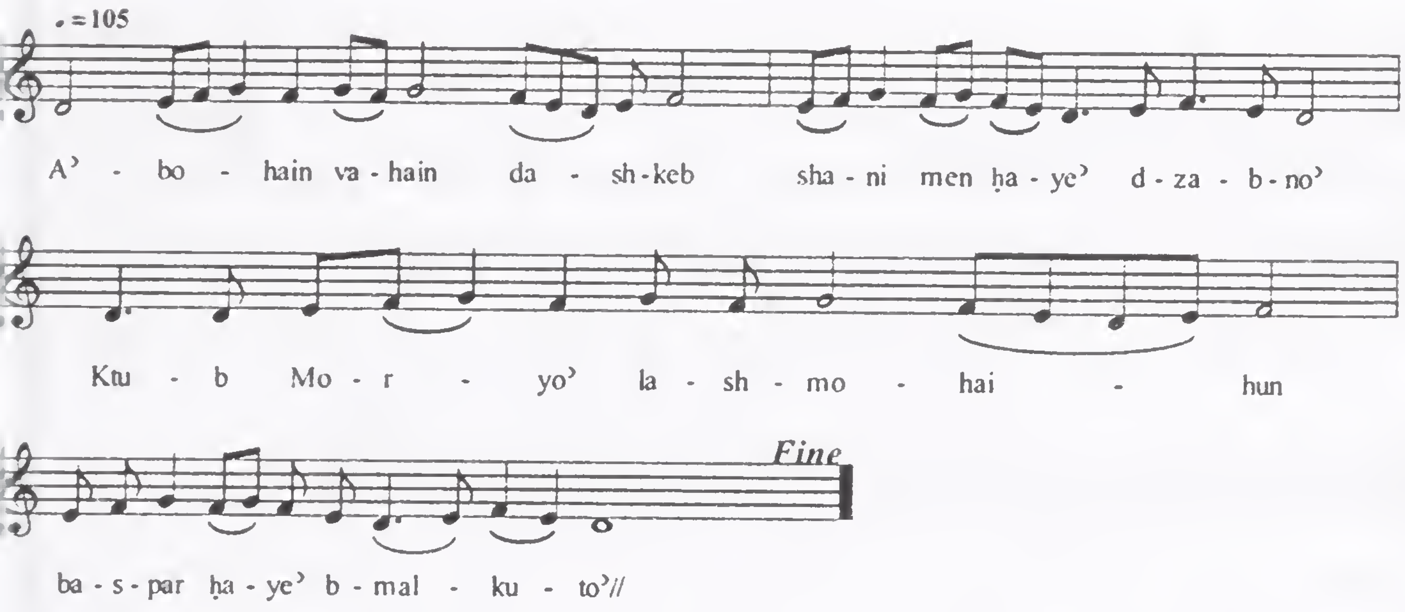
ܨܠܘܬܐ ܕܣܠܩܬ ܡܢ ܝܡܐ ܘܡܢ ܓܘܒܐ
ܘܡܢ ܐܬܘܢܐ. ܗܝ ܬܦܬܚ ܬܪܥܐ ܕܪܚܡܐ
ܠܨܠܘܬܢ ܘܠܒܥܘܬܢ܀



Traihun 'Olme' -7

ܡܥܢܝܢܐ ܀

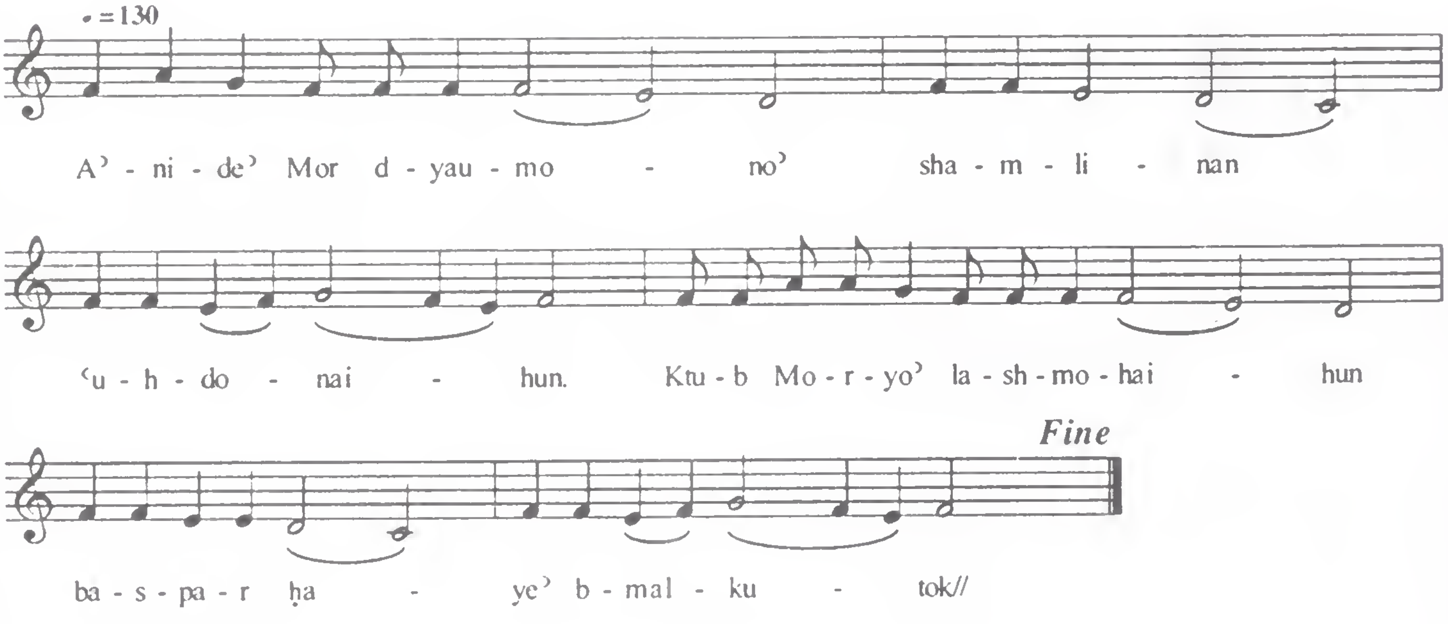
ܐܒܗܝܢ ܘܐܚܝܢ ܕܫܟܒܘ ܘܫܢܝܘ ܡܢ ܚܝܐ
ܕܙܒܢܐ. ܟܬܘܒ ܡܪܝܐ ܠܫܡܗܝܗܘܢ ܒܣܦܪ
ܚܝܐ ܒܡܠܟܘܬܟ ܀



Traihun 'Olme' -8

ܐܚܪܢܐ ܀

ܥܢܝܕܐ ܡܪܝ ܕܝܘܡܢܐ ܫܡܠܝܢܢ
ܥܘܗܕܢܝܗܘܢ. ܟܬܘܒ ܡܪܝܐ ܠܫܡܗܝܗܘܢ
ܒܣܦܪ ܚܝܐ ܒܡܠܟܘܬܟ ܀



Takso' D-Madrosho'

Sebelto'

nis section includes mainly four types of Kintho', which are ccording to gushmonoyo. They are also listed as "Eqbos" and clude: 1) *Honaw Yarho,' 2) Aabo Ktab voh, 3) Qum Paulos* and *4) ardaiso'.*

ebeltho 1 – Honaw Yarho'

1) *Gushmonoyo'* – 8 Rekne;
2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - - - - - - - 12]
B - - - - - - - - - [8]
B - - - - - - - - [7]
A - - - - - - - - - - - - - 12]

3) *Frequency of Use* – Frequently used as it is found as 'eqbo' of the Lilio of Tuesday of the Shimo', Nineveh Fast, Great Fast, Funeral of Clergy, Hashonoyo,' and throughout the Penqito'.
4) *Special Note:* This can also be categorized as a qolo or sogito'.

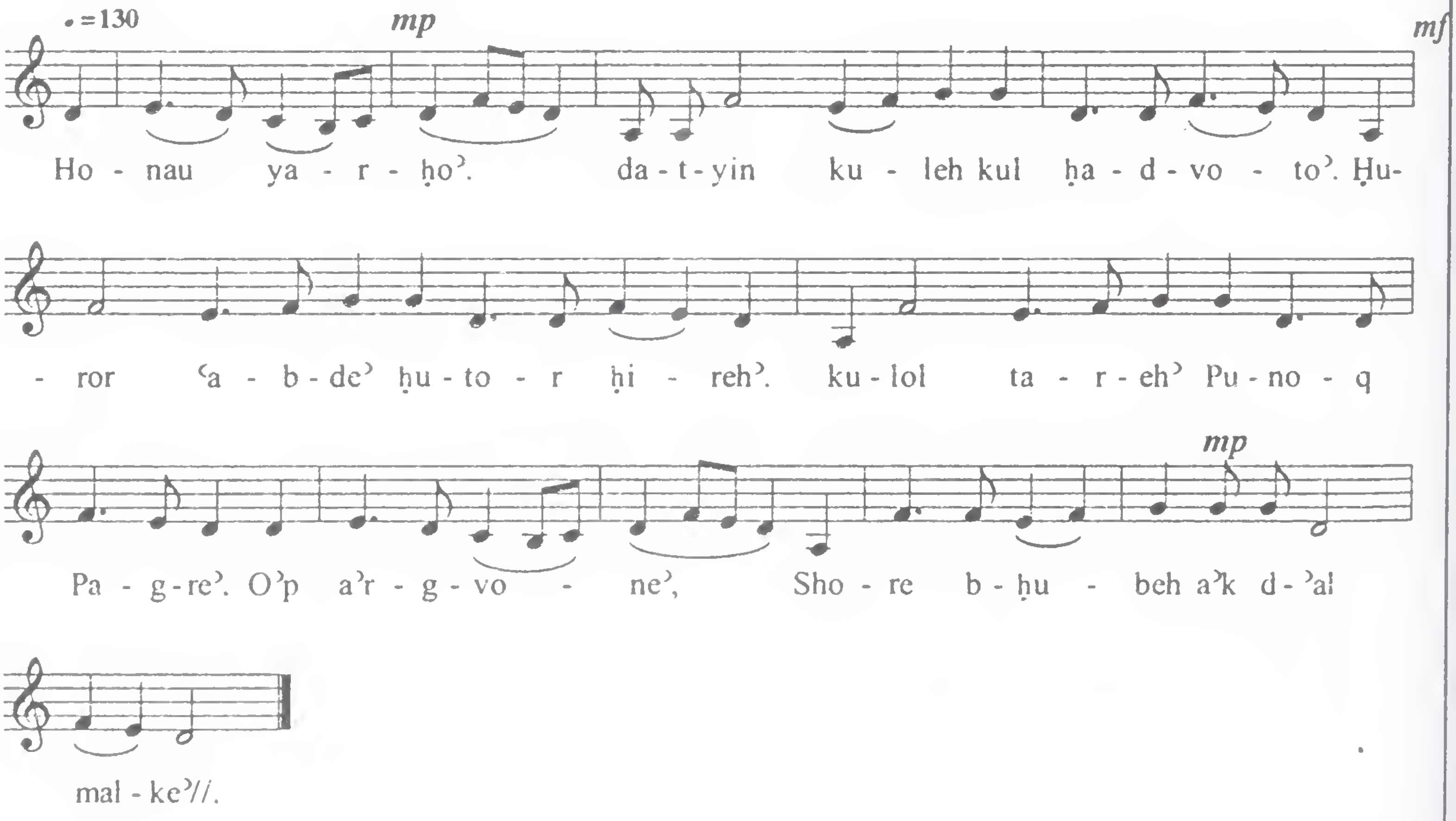
Honaw Yarho'- 1

ܥܕܢܐ ܕܩܝܡܬܐ܀

ܣܒܒܬܐ ܕܗܘ ܚܢܢܐ܀

ܡܕܪܫܐ.

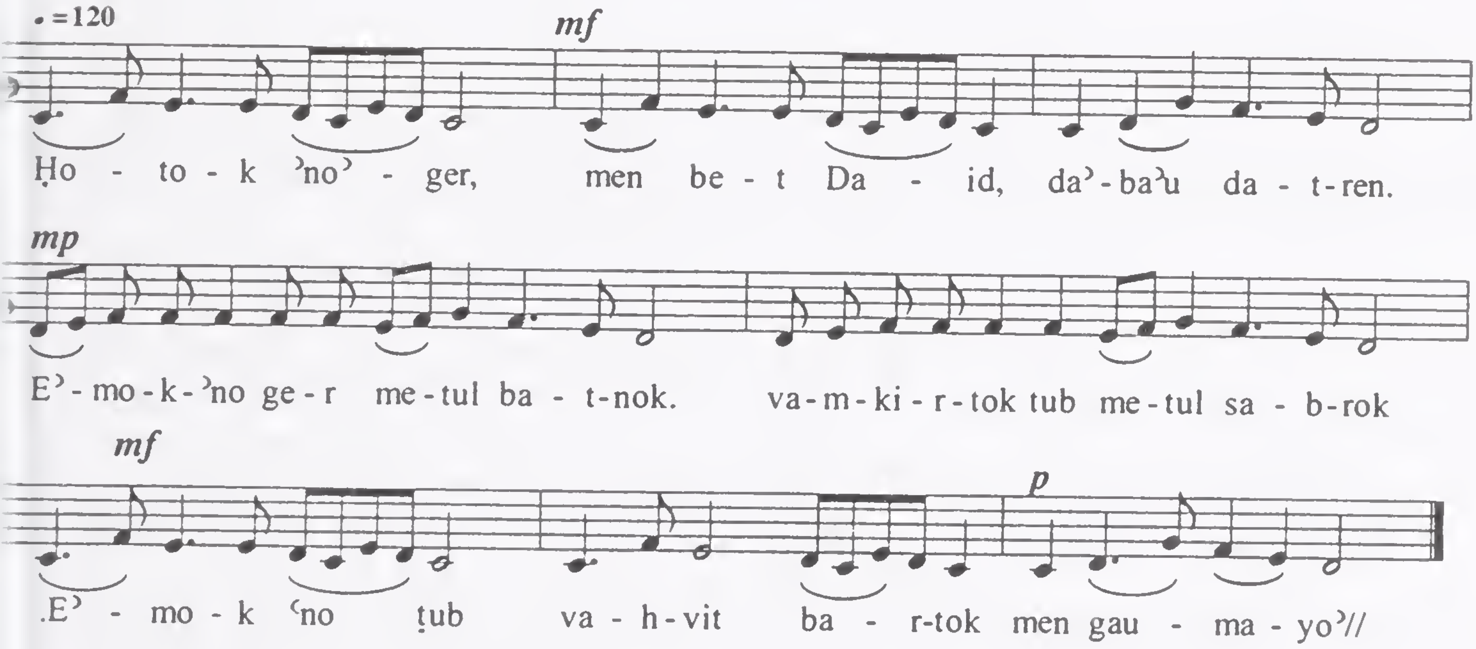
ܗܢܘ ܝܪܚܐ ܕܐܝܬ ܒܗ ܟܠ ܚܕܘܬܐ.
ܚܘܪܪ ܥܒܕܐ ܚܐܪ ܗܝܪܗ: ܟܘܠܠ ܬܪܥܗ
ܦܢܘܩ ܦܓܪܐ: ܐܦ ܐܪܓܘܢܐ ܫܪܐ
ܒܗܘ ܐܝܟ ܕܠܡܠܟܐ܀



Honaw Yarho'- 2

ܠܐܚܬܐ.

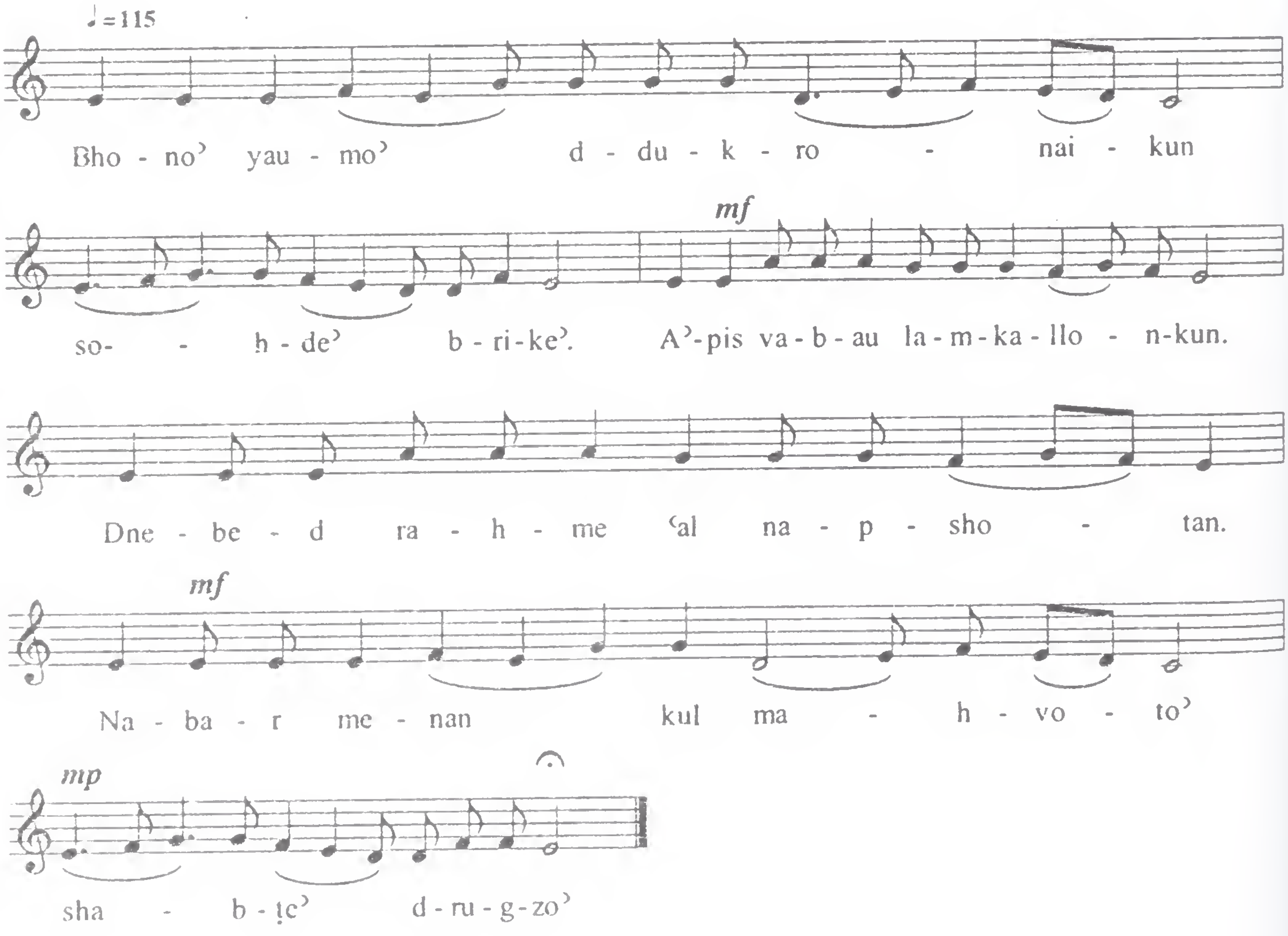
ܚܬܟ ܐܢܐ ܓܝܪ ܡܢ ܒܝܬ ܕܘܝܕ ܕܐܒܗܘ ܕܬ
ܪܝܢ. ܐܡܟ ܐܢܐ ܓܝܪ ܡܛܠ ܒܬܢܟ:
ܘܡܩܝܪܬܟ ܛܒ ܡܛܠ ܣܒܪܟ: ܐܡܟ ܐܢܐ
ܛܒ ܘܚܙܝܬ ܒܪܬܟ ܡܢ ܓܘ ܡܝܐ܀



Honaw Yarho' - 3

ܐܚܪܢܐ.

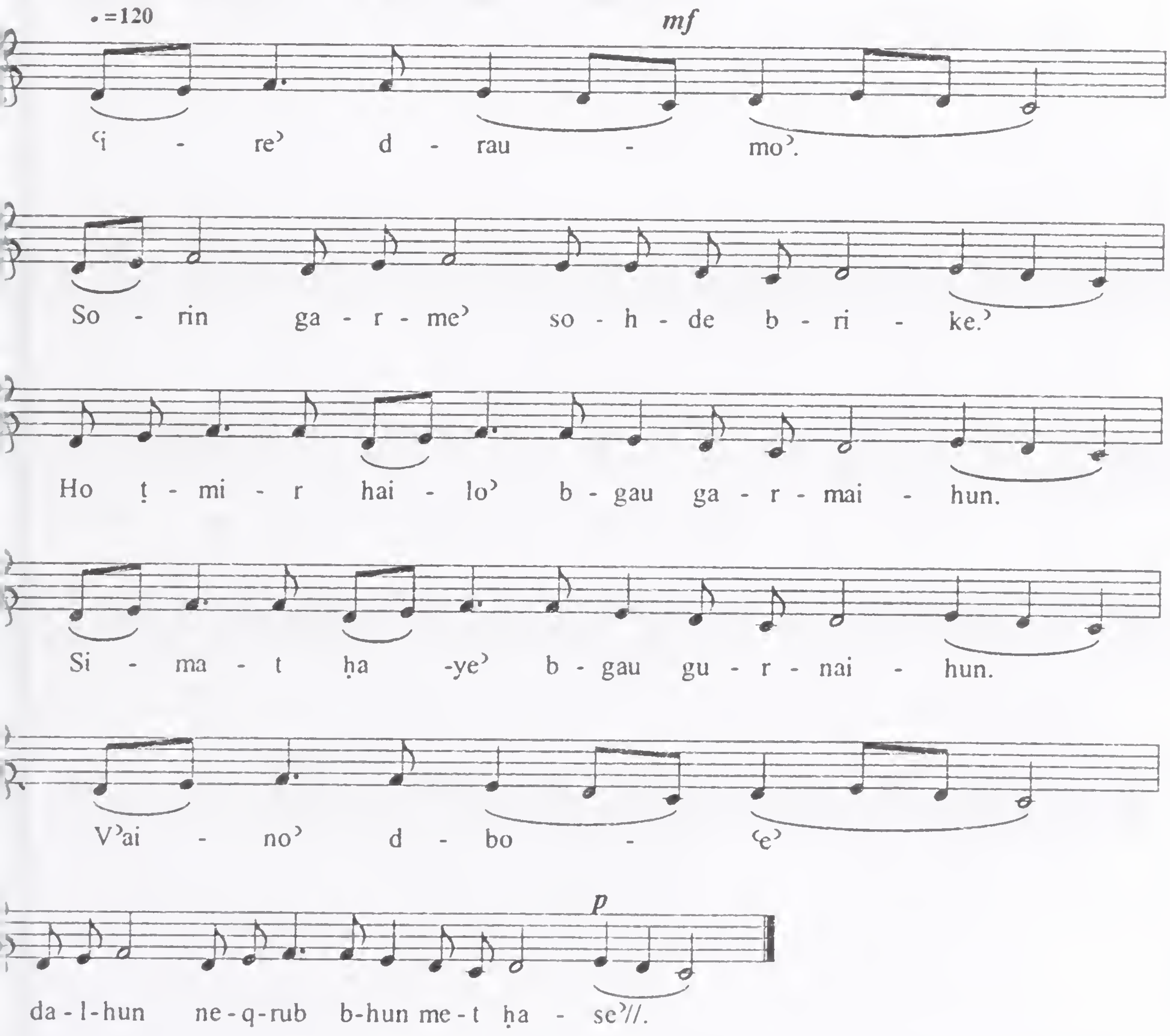
ܒܗܢܐ ܝܘܡܐ ܕܕܘܟܪܢܝܟܘܢ ܣܗ̈ܕܐ
ܒܪ̈ܝܟܐ. ܐܦܝܣܘ ܘܒܥܘ ܠܡܟܠܠܢܟܘܢ:
ܕܢܥܒܕ ܪ̈ܚܡܐ ܥܠ ܢܦܫܬܢ: ܢܥܒܪ ܡܢܢ
ܟܠ ܡ̈ܚܘܬܐ ܘܫܒ̈ܛܐ ܕܪܘܓܙܐ܀



Honaw Yarho' - 4

ܪܡܫܐ ܀

ܥܝܪ̈ܐ ܕܪܘܡܐ ܨܝܪܝܢ ܓܪ̈ܡܐ ܕܣܗ̈ܕܐ
ܒܪ̈ܝܟܐ. ܗܐ ܛܡܝܪ ܚܝܠܐ ܒܓܘ ܓܪ̈ܡܝܗܘܢ:
ܘܣܝܡܬ ܚܝ̈ܐ ܒܓܘ ܓܘܪ̈ܢܝܗܘܢ: ܘܐܝܢܐ
ܕܒܥܐ ܕܠܗܘܢ ܢܩܪܘܒ ܒܗܘܢ ܡܬܚܣܐ܀



Honaw Yarho' - 5

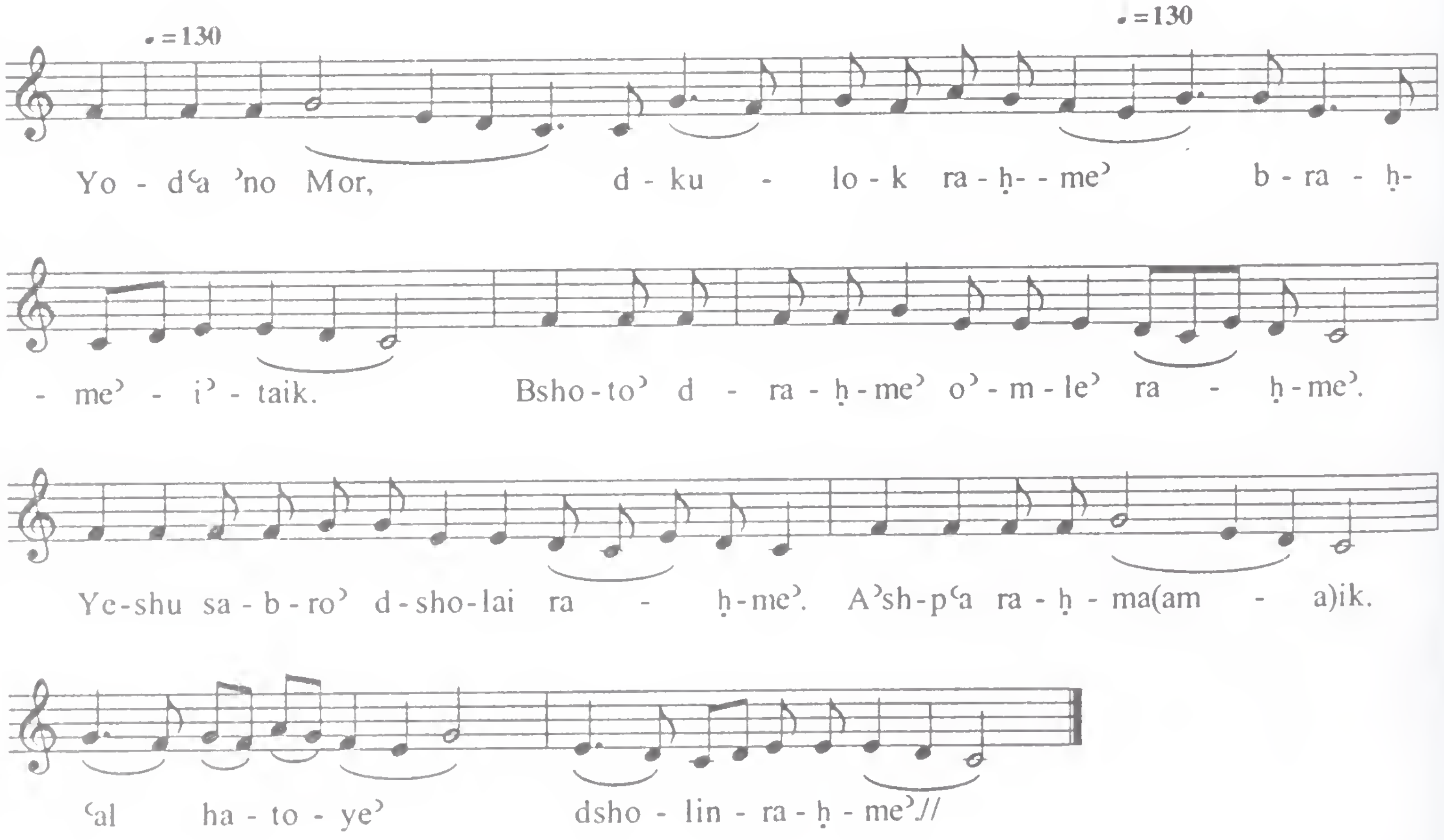
ܡܥܢܝܬܐ܀

ܝܳܕܰܥ ܐ̱ܢܳܐ ܡܳܪܝ ܕܟܽܠܳܟ ܪ̈ܰܚܡܶܐ ܒܪ̈ܰܚܡܶܐ

ܐܺܝܬܰܝܟ. ܒܫܳܥܬܳܐ ܕܪ̈ܰܚܡܶܐ ܐܳܘ ܡܠܶܐ ܪ̈ܰܚܡܶܐ:

ܝܶܫܽܘܥ ܣܰܒ݂ܪܳܐ ܕܫܽܠܳܝ ܪ̈ܰܚܡܶܐ: ܐܰܫܦܰܥ ܪ̈ܰܚܡܰܝܟ

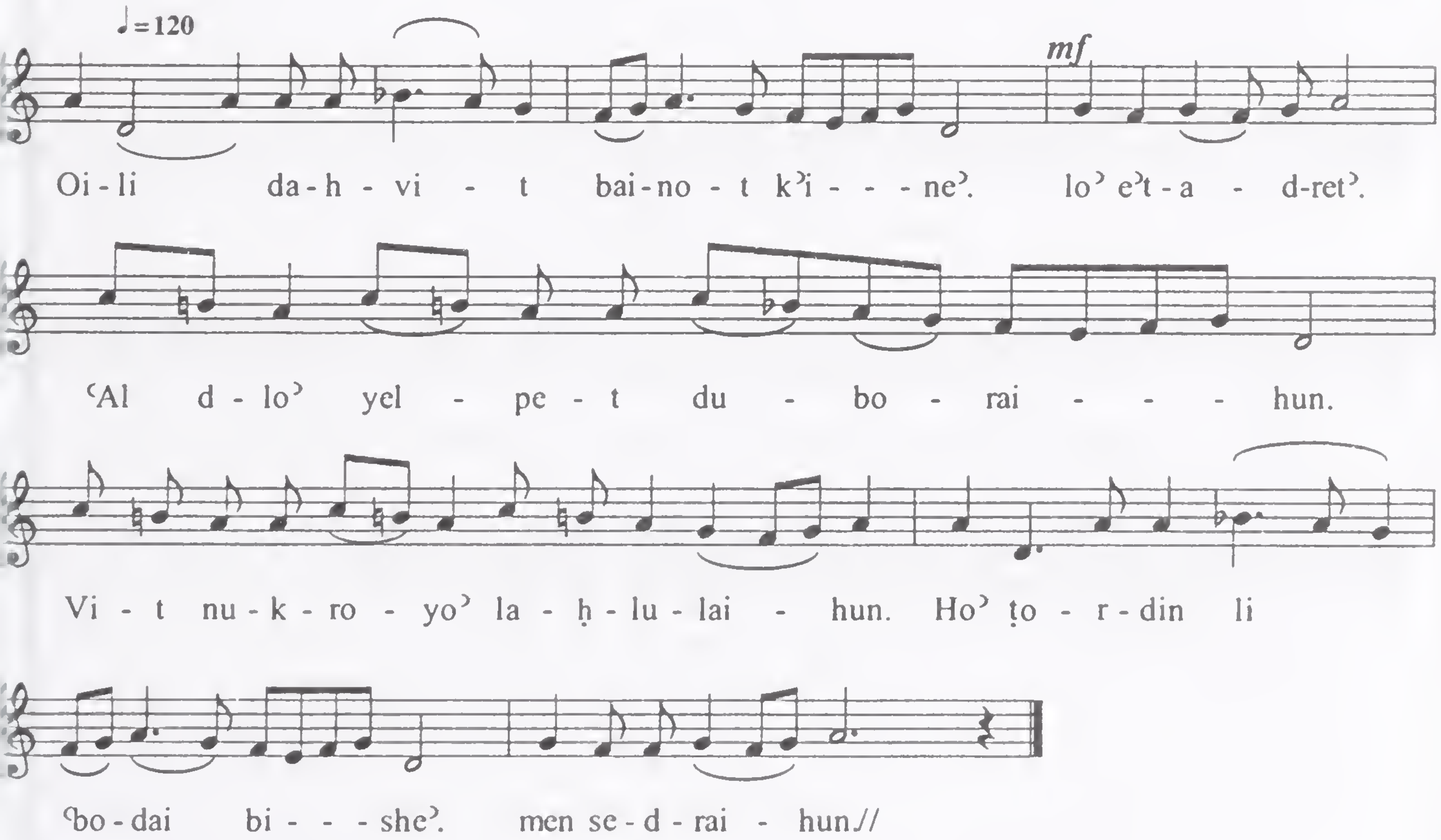
ܥܰܠ ܚܰܛܳܝ̈ܶܐ ܕܫܳܠܶܝܢ ܪ̈ܰܚܡܶܐ܀



Honaw Yarho' - 6

ܡܥܢܝܬܐ܀

ܘܐܝܠܝ ܕܗܘܝܬ ܒܝܢܬ ܟܐܢܐ ܠܐ ܐܬܥܕܪܬ܂
ܥܠ ܕܠܐ ܝܠܦܬ ܕܒܘܪܝܗܘܢ܃ ܗܘܝܬ ܢܘܟܪܝܐ
ܠܚܠܘܠܝܗܘܢ܃ ܗܐ ܛܪܕܝܢ ܠܝ ܥܒܕܝ ܒܝܫܐ
ܡܢ ܣܕܪܝܗܘܢ܀



Honaw Yarho' - 7

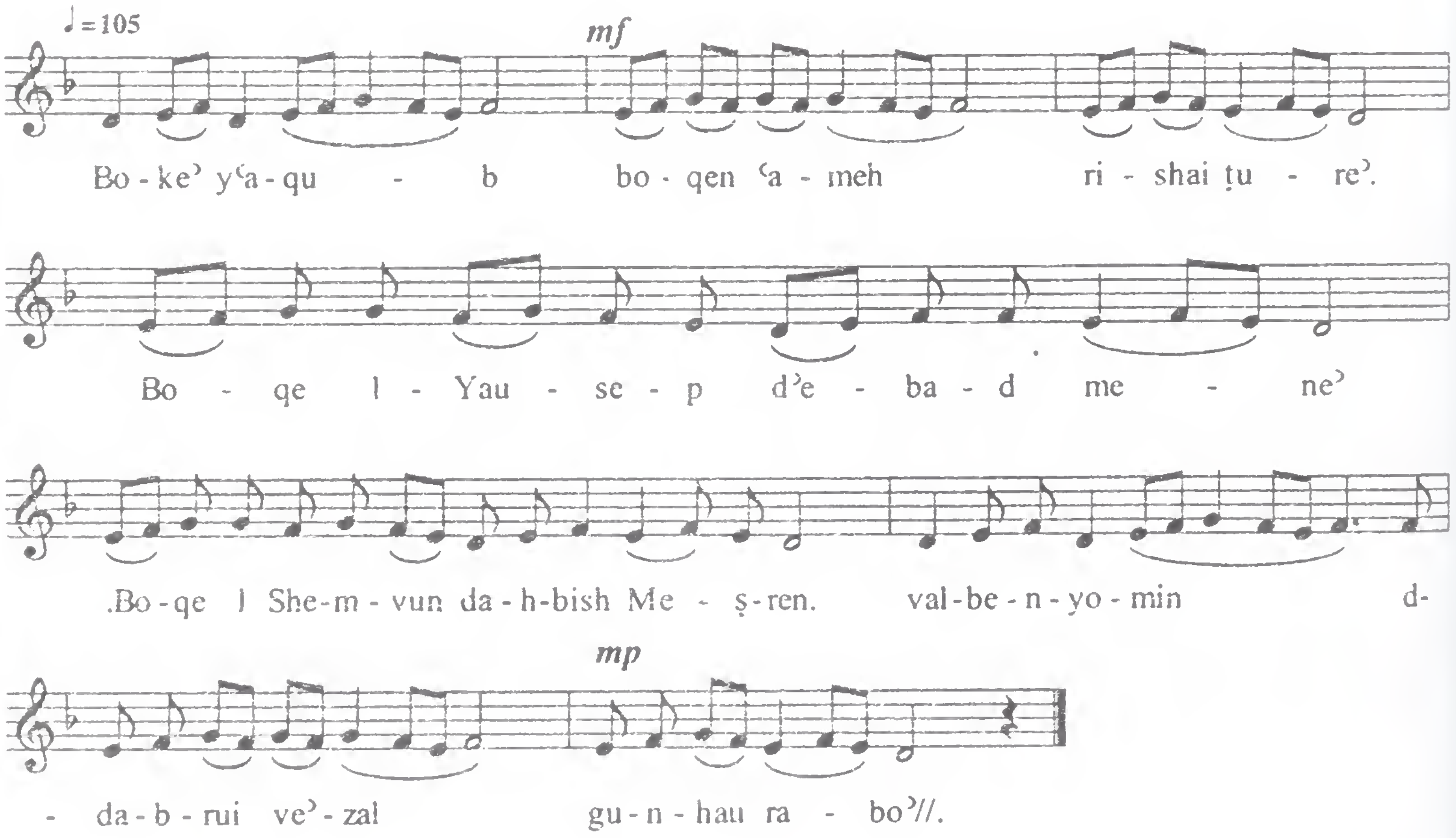
ܡܥܢܝܬܐ.

ܒܟܐ ܝܥܩܘܒ ܘܒܟܝܢ ܥܡܗ ܪܝܫܝ ܛܘܪܐ.

ܒܟܐ ܠܝܘܣܦ ܕܐܒܕ ܡܢܗ: ܘܒܟܐ ܠܫܡܥܘܢ

ܕܚܒܝܫ ܒܡܨܪܝܢ: ܘܠܒܢܝܡܝܢ ܕܕܒܪܘܗܝ

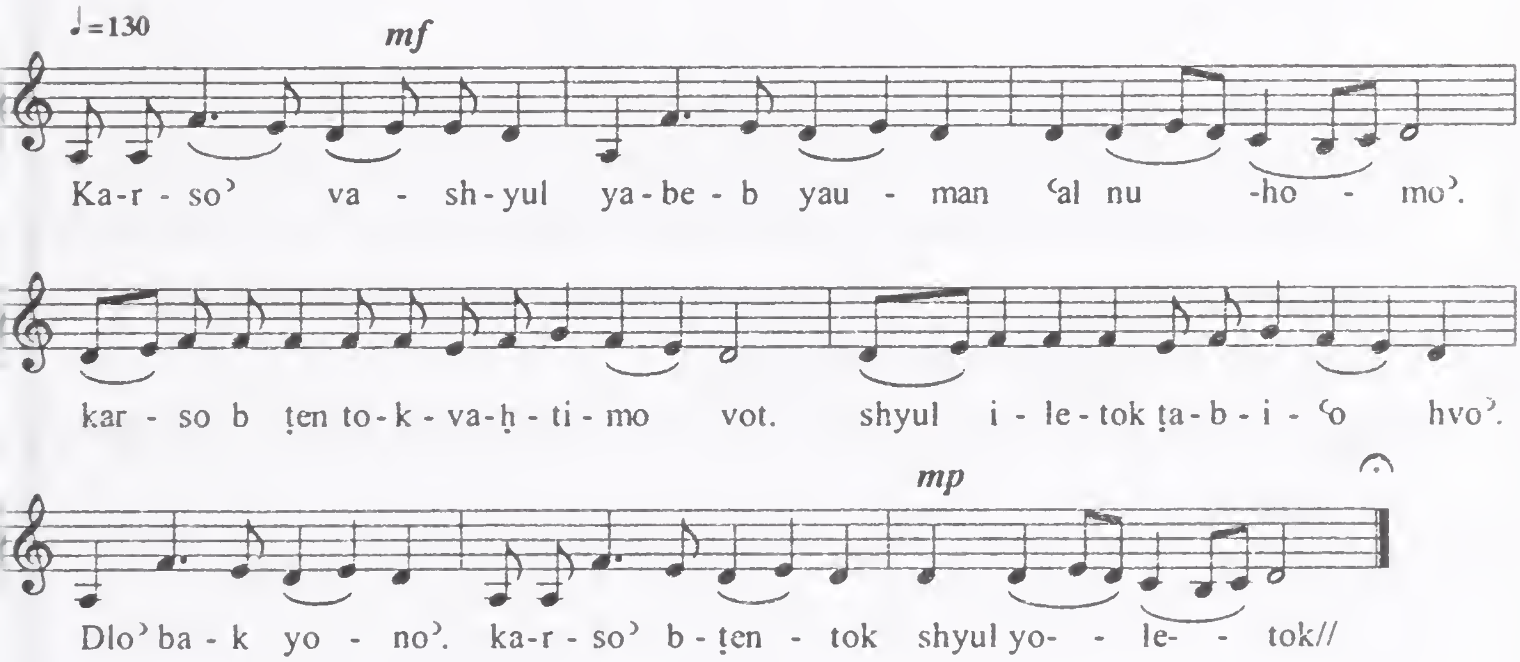
ܘܐܙܠ ܓܘܢܚܗ ܗܘ ܪܒܐ܀



Honaw Yarho' -- 8

ܐܚܪܢܐ܀

ܟܪܣܐ ܘܫܝܘܠ ܝܒܒ ܝܘܡܢ ܥܠ ܢܘܚܡܝ.
ܘܟܪܣܐ ܒܛܢܬܟ ܘܚܬܝܡܐ ܗܘܬ: ܫܝܘܠ
ܝܠܕܬܟ ܘܛܒܝܥܬܐ ܗܘܬ: ܕܠܐ ܚܒܠܐ ܟܪܣܐ
ܒܛܢܬܟ ܫܝܘܠ ܝܠܕܬܟ܀



Sebelto' 2 – A'bo' Ktab Vo'

1) *Gushmonoyo'* – 8 Rekne;
2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - [7]
A - - - - - - - [7]
B - - - - - [5]
B - - - - - [5]
A - - - - - - - [7]
A - - - - - - - [7]

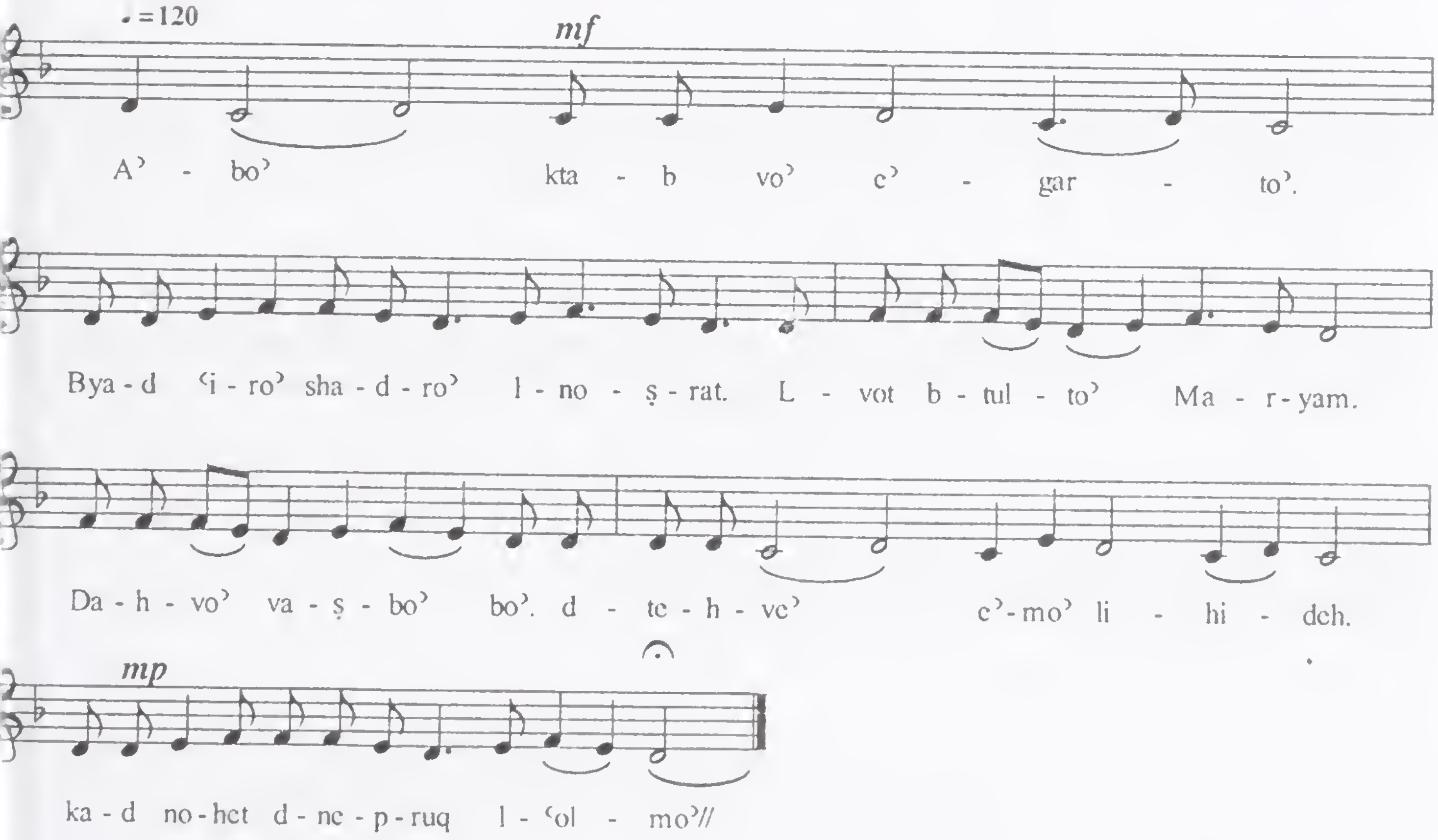
3) *Frequency of Use* – Frequently used as it is found as eqbo' of the Lilyo' of Sunday, Monday, Wednesday, and Saturday of the Shimo', Nineveh Fast, Great Fast, Yeldo' Hashonoyo' and throughout the Penqito'.
4) *Special Note:* This can also be categorized as a qolo' or sugito'.

A'bo' ktab vo'-1

ܐܒܐ ܟܬܒ ܗܘܐ܀

ܩܝܡܐ.

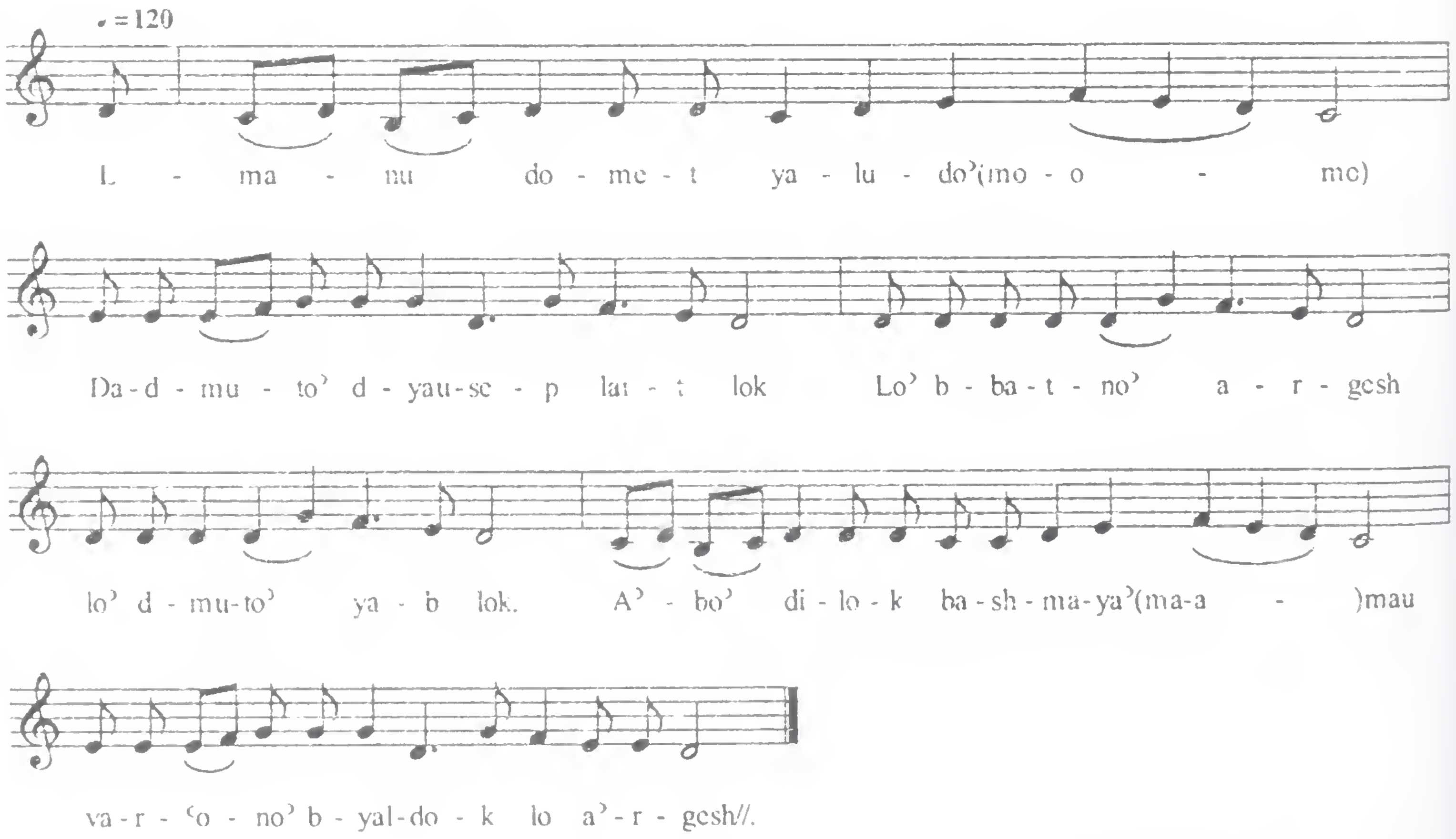
ܐܒܐ ܟܬܒ ܗܘܐ ܐܓܪܬܐ. ܒܝܕ ܥܝܪܐ
ܘܫܕܪܗ ܠܢܨܪܬ. ܠܘܬ ܒܬܘܠܬܐ ܡܪܝܡ:
ܕܗܘܐ ܘܨܒܐ ܒܗ: ܕܬܗܘܐ ܐܡܐ ܠܝܚܝܕܗ.
ܟܕ ܢܚܬ ܕܢܦܪܘܩ ܠܥܠܡܐ܀



A'bo' ktab vo' -2

ܠܐܡܐ.

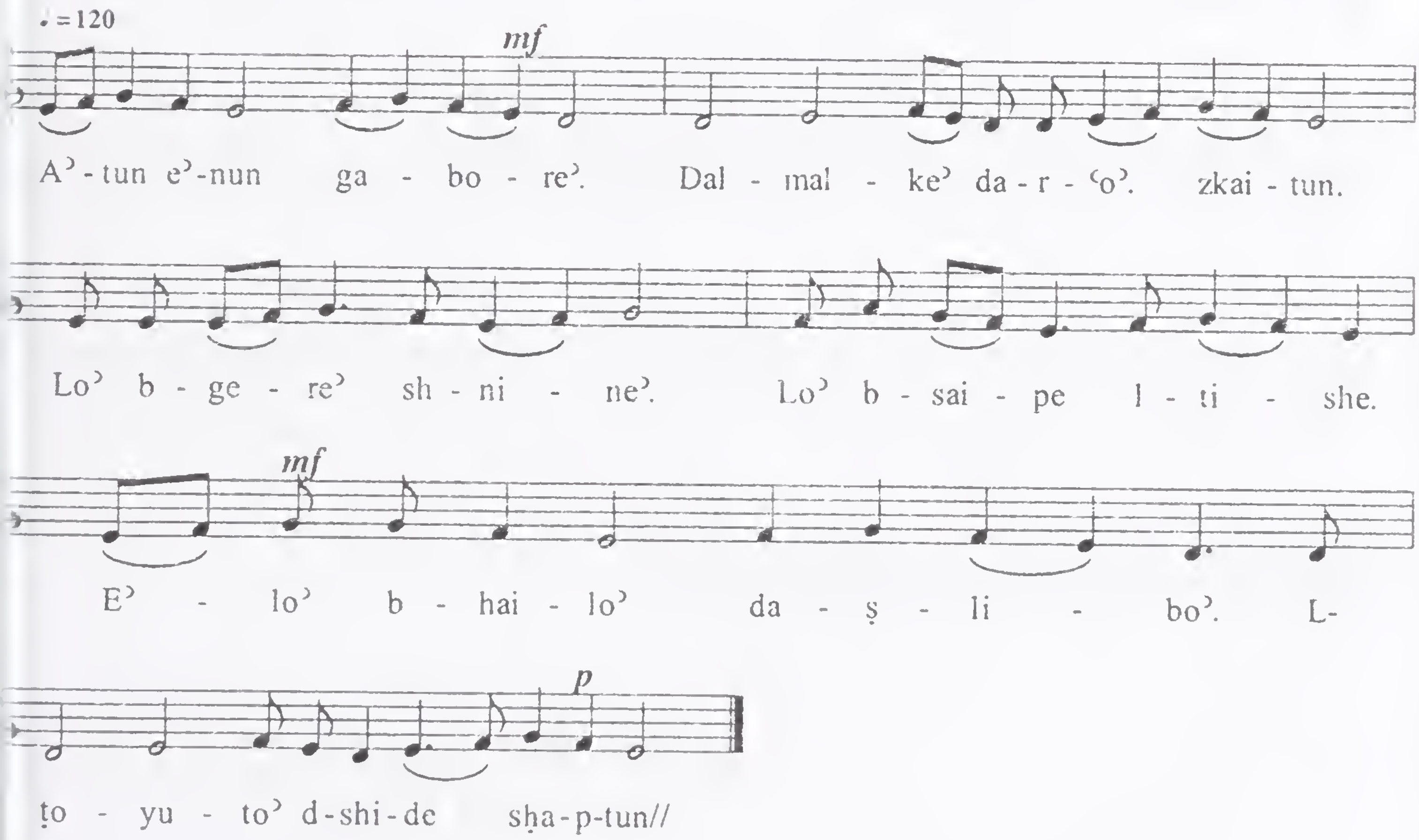
ܠܡܢܘ ܕܡܝܬ ܝܠܘܕܐ. ܕܕܡܘܬܐ ܕܝܘܣܦ
ܠܝܬ ܠܟ. ܠܐ ܒܒܛܢܘ ܐܪܓܫ: ܘܠܐ ܕܕܡܘܬܐ
ܝܗܒ ܠܟ: ܐܒܐ ܕܝܠܟ ܒܫܡܝܐ ܗܘ. ܘܐܪܥܐ
ܒܝܠܕܟ ܠܐ ܐܪܓܫ܀



A'bo' ktab vo' -3

ܐܚܪܢܐ.

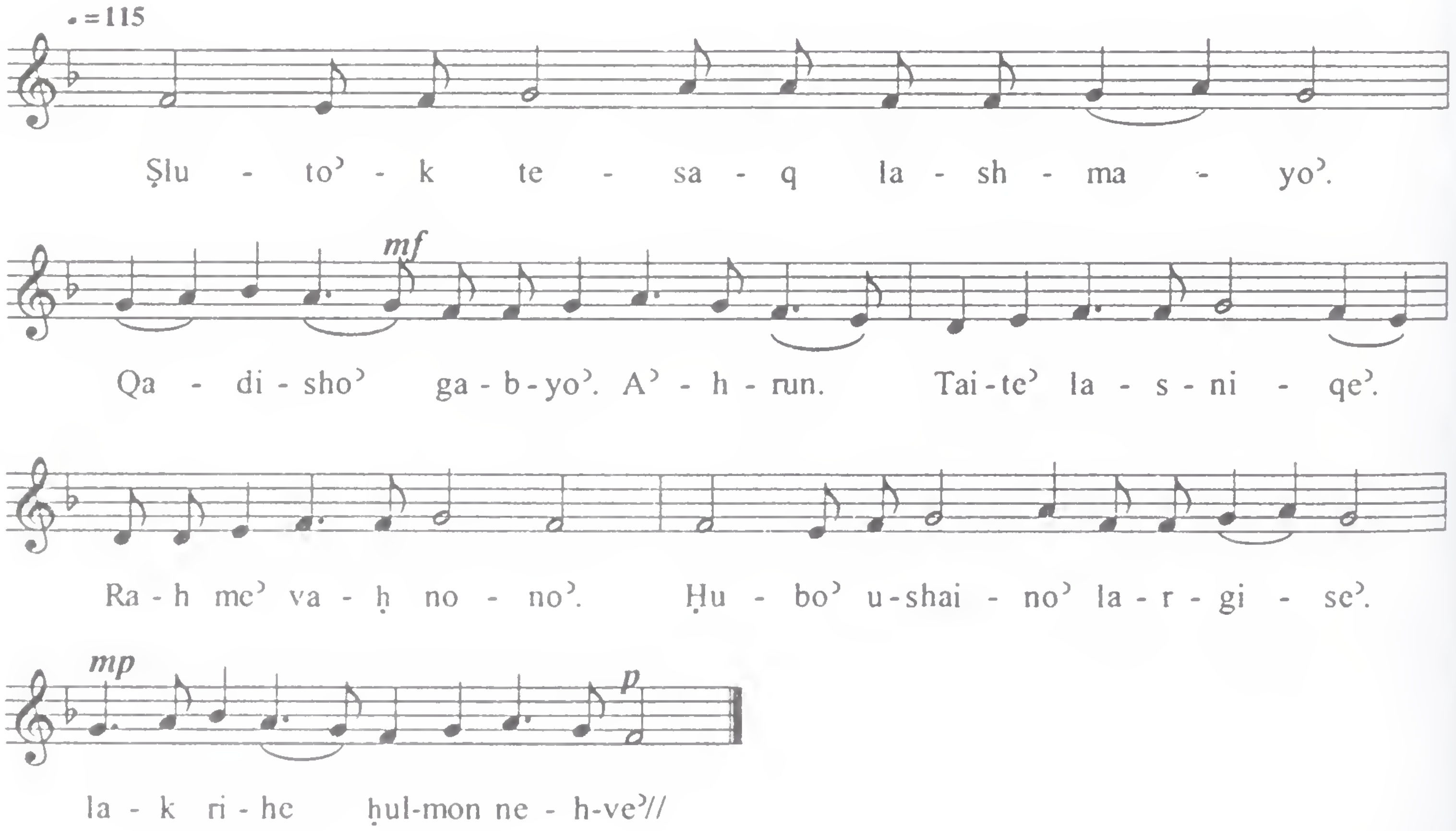
ܐܢܬܘܢ ܐܢܘܢ ܓܢܒܪܐ. ܕܠܡܠܟܐ ܕܐܪܥܐ
ܙܟܝܬܘܢ. ܠܐ ܒܓܐܪܐ ܫܢܝܢܐ: ܘܠܐ ܒܣܝܦܐ
ܠܛܝܫܐ: ܐܠܐ ܒܚܝܠܗ ܕܨܠܝܒܐ. ܠܛܥܝܘܬܐ
ܕܫܐܕܐ ܫܦܬܘܢ܀



A'bo' ktab vo' -4

ܪܚܡܐ.

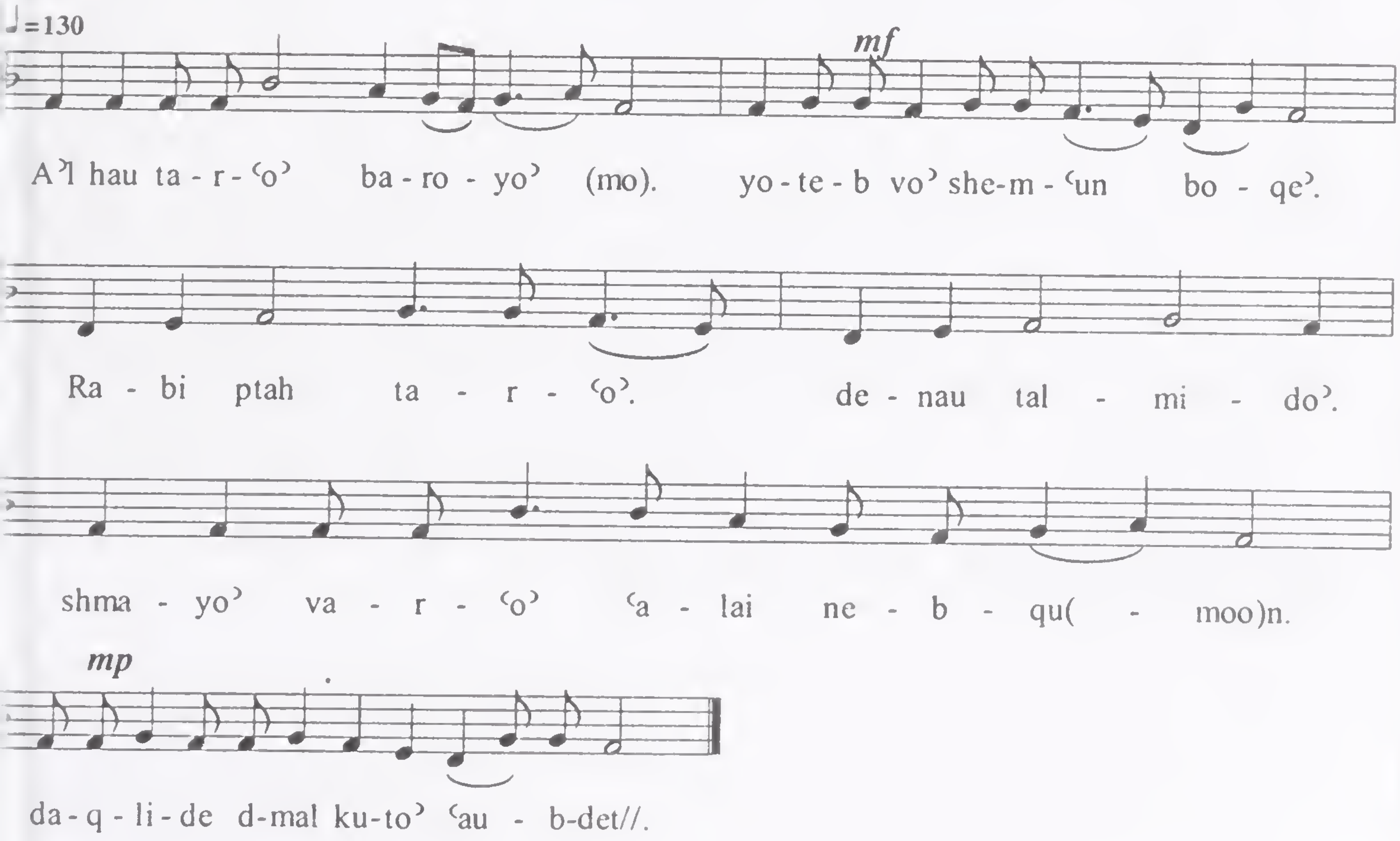
ܨܠܘܬܟ ܬܣܩ ܠܫܡܝܐ. ܩܕܝܫܐ ܓܒܝܐ ܘܟܗܢܐ
ܐܗܪܘܢ، ܘܛܝܒܘܬܐ ܠܣܢܝܩܐ: ܪܚܡܐ ܘܚܢܢܐ:
ܚܘܒܐ ܘܫܝܢܐ ܠܪܓܝܙܐ. ܘܠܟܪܝܗܐ ܚܘܠܡܢ
ܢܗܘܐ܀



A’bo’ ktab vo’ -5

ܣܘܓܝܬܐ.

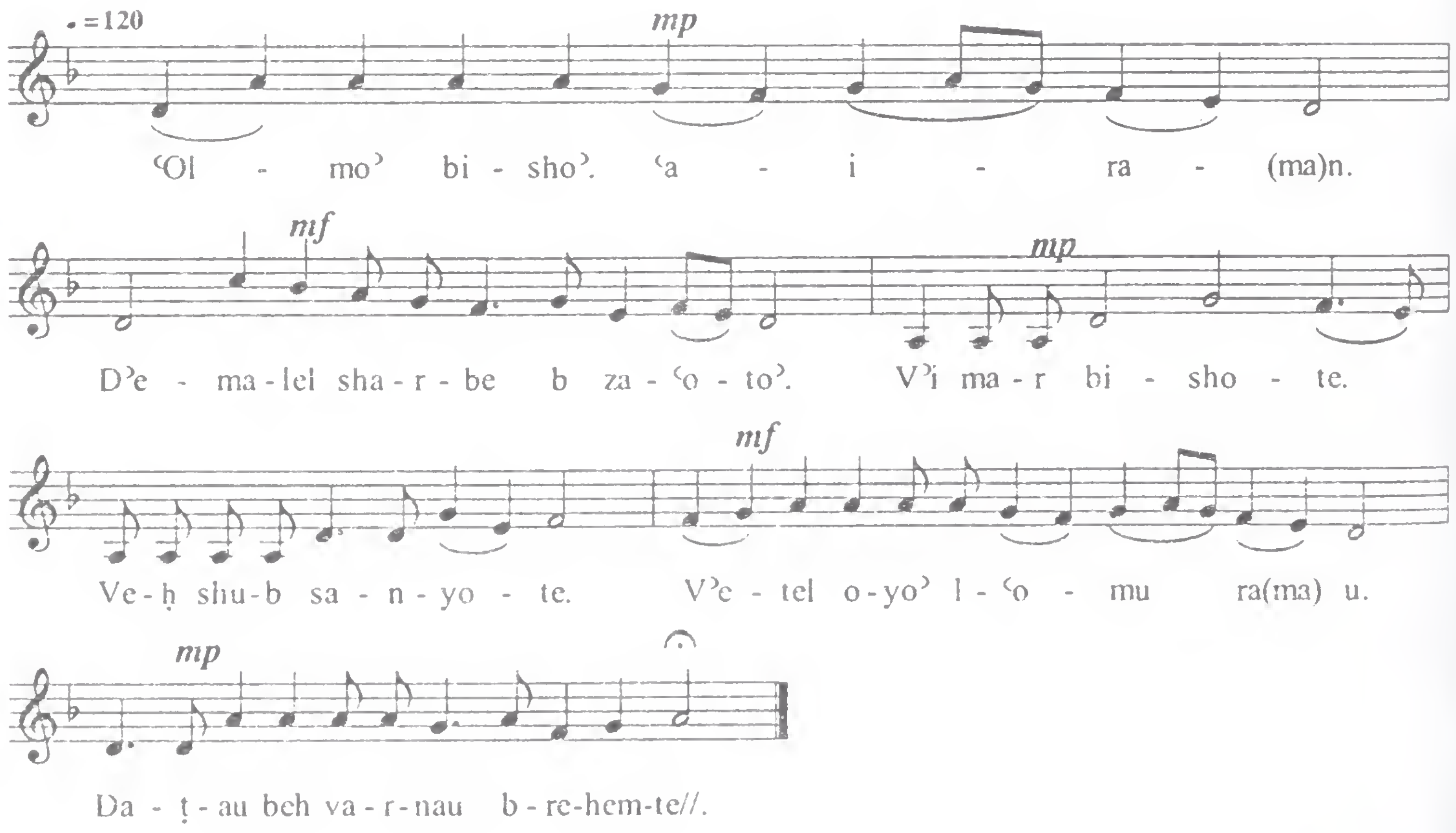
ܥܰܠ ܗܰܘ ܬܰܪܥܳܐ ܒܰܪܳܝܳܐ. ܝܳܬܶܒ ܗ̱ܘܳܐ
ܫܶܡܥܽܘܢ ܒܳܟܶܐ. ܪܰܒܝ ܦܬܰܚ ܬܰܪܥܳܟ: ܕܗܳܐ ܗ̱ܘ
ܬܰܠܡܺܝܕܳܟ: ܫܡܰܝܳܐ ܘܰܐܪܥܳܐ ܥܠܰܝ ܢܶܒܟܽܘܢ.
ܕܰܩܠܺܝܕܶܐ ܕܡܰܠܟܽܘܬܳܐ ܐܰܘܒܕܶܬ܀



A'bo' ktab vo' -6

ܡܠܠܠ.

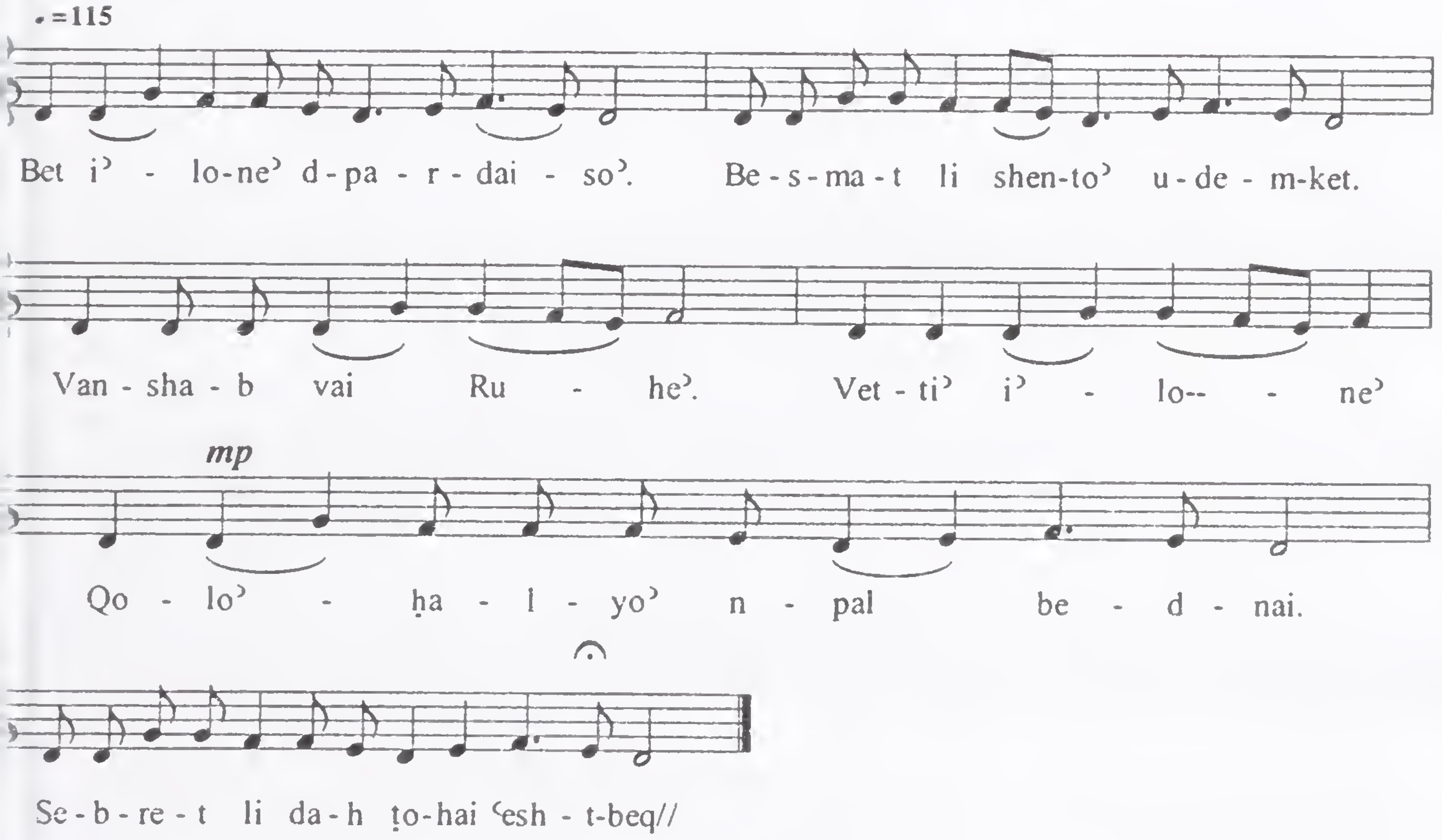
ܥܠܡܐ ܒܝܫܐ ܐܥܝܪܢ. ܕܡܡܠܠ ܫܪܒܐ
ܒܙܥܘܬܐ. ܘܐܡܪ ܒܝܫܬܗ: ܘܚܫܒ ܣܢܝܬܗ:
ܘܐܬܠ ܐܝܐ ܠܥܡܘܪܘܗܝ. ܕܬܥܘ ܒܗ ܘܪܢܘ
ܒܪܚܡܬܗ܀



A'bo' ktab vo' -7

ܡܥܢܝܬܐ܀

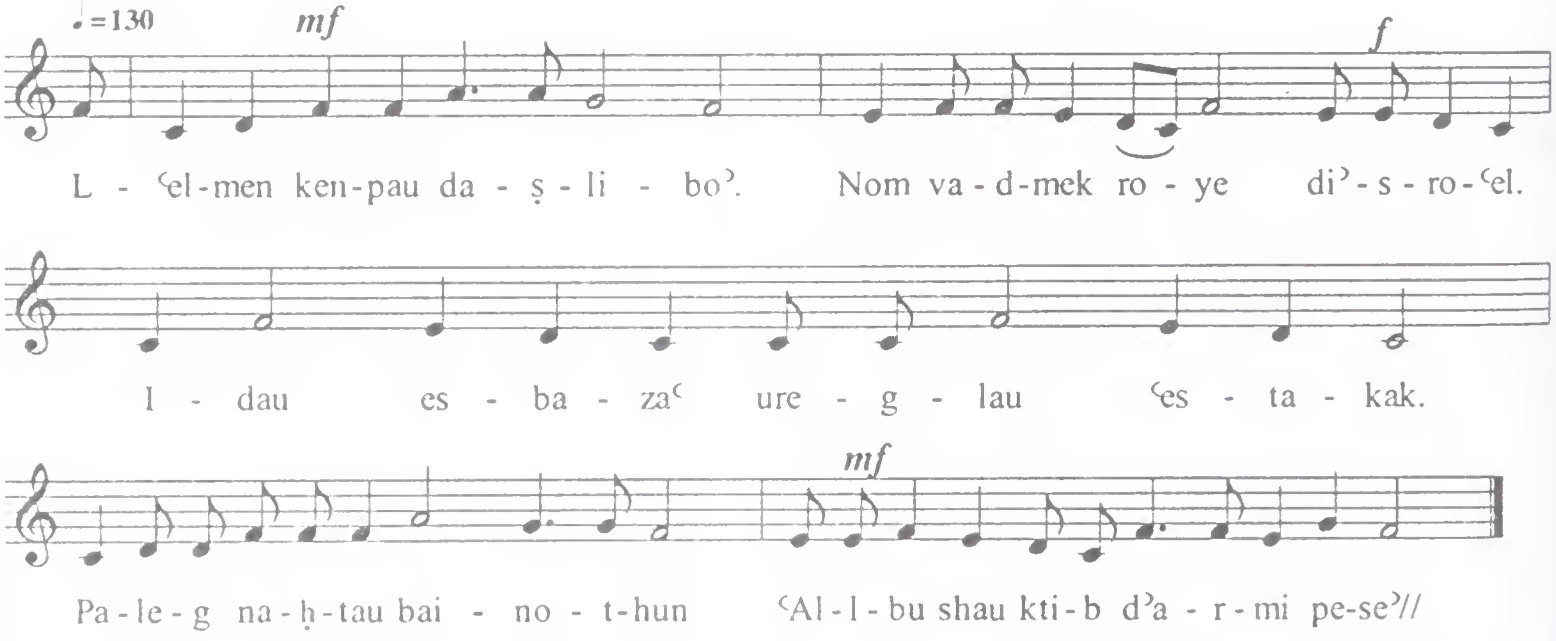
ܒܝܬ ܐܝܠܢܐ ܕܦܪܕܝܣܐ. ܒܣܡܬ ܠܝ
ܫܢܬܐ ܘܕܡܟܬ. ܘܢܫܒ ܗܘܐ ܪܘܚܐ:
ܘܐܬܬ ܐܝܠܢܐ: ܘܩܠܐ ܚܠܝܐ ܢܦܠ ܒܐܕܢܝ.
ܘܣܒܪܬ ܠܝ ܕܚܛܗܝ ܐܫܬܒܩܘ܀



A'bo' ktab vo' -8

ܐܚܪܢܐ ܀

ܠܥܠܡܝܢ ܟܢ̈ܦܘܗܝ ܕܨܠܝܒܐ. ܢܘܡ ܘܕܡܟ
ܪܥܝܗ ܕܐܝܣܪܝܠ. ܐܝ̈ܕܘܗܝ ܐܣܬܒܙܥ:
ܘܥܝ̈ܢܘܗܝ ܐܣܬܟܟ: ܦܠܓܘ ܢܚܬܘܗܝ
ܒܝܢܬܗܘܢ. ܘܥܠ ܟܠܗܘܢ ܒܘܫܗ ܕܐܪܡܝ
ܦܣܐ܀



ebelto' 3 – Qum Paulos

1) *Gushmonoyo'* – 8 Rekne; Special tune is used in the Passion Week prayer.

2) *Structure* – The letter refers to model melodic division while the number refers to the number of syllables in each division.

A - - - - - - - - - [8]

B - - - - - - - - - [8]

A - - - - - - - - - [8]

B - - - - - - - - - [8]

C - - - - - - [5]

C - - - - - - [5]

C - - - - - - [5]

D - - - - - - D [5]

A - - - - - - - - - [8]

B - - - - - - - - - [8]

3) *Frequency of Use* – Frequently used as it is found in the Holy Qurbana, Nineveh Fast, Great Fast, Yeldo Hashonoyo and throughout the Penqito.

4) *Special Note:* This can also be categorized as a qolo or sogito.

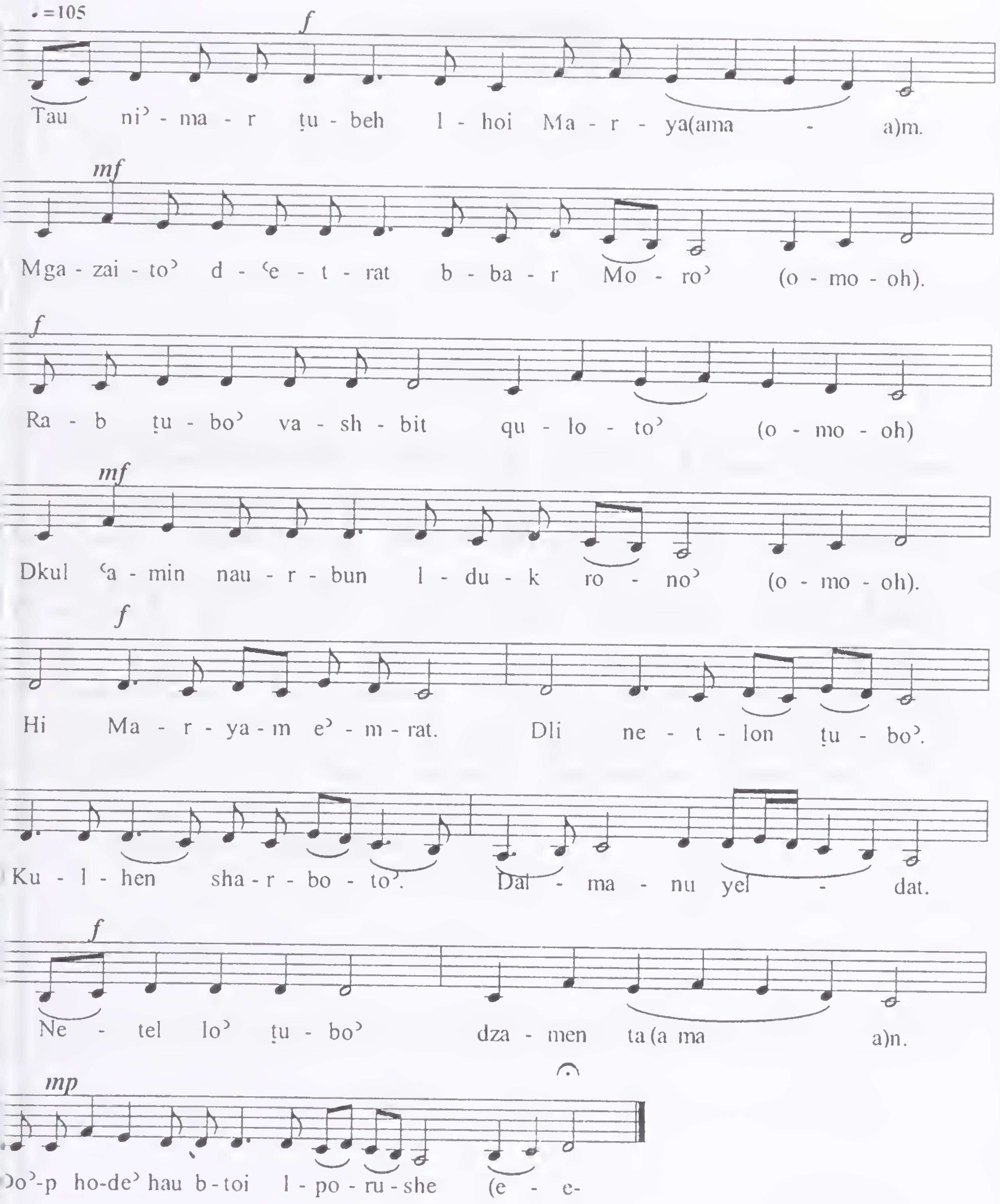
Qum Paulos- 1

ܕܩܘܡ ܦܘܠܘܣ

ܥܒܪܐ.

ܠܘ ܢܐܡܪ ܛܘܒܝܗ ܠܗܝ ܡܪܝܡ. ܡܫܒܚܬܐ
ܕܐܬܝܠܕ ܒܪܐ ܡܢܗ. ܐܦ ܛܘܒܝܗ ܘܫܘܒܚܗ
ܡܠܟܗ. ܘܥܠ ܟܢܫܝܢ ܢܘܪܒܗ ܠܒܘܪܟܢܗ.
ܗܝ ܡܪܝܡ ܐܡܪܐ: ܕܒܗ ܢܬܠܘܢ ܛܘܒܐ: ܟܠܗܘܢ
ܡܢܚܡܬܐ: ܘܒܥܘܬܗ ܡܒܘܥܐ: ܢܬܠ ܠܗ ܛܘܒܐ
ܕܐܢܫܝܗ. ܘܐܦ ܗܘ ܡܘܟܠܐ ܗܝ ܒܦܘܡܗܐ ܀

Qum Paulos- 1

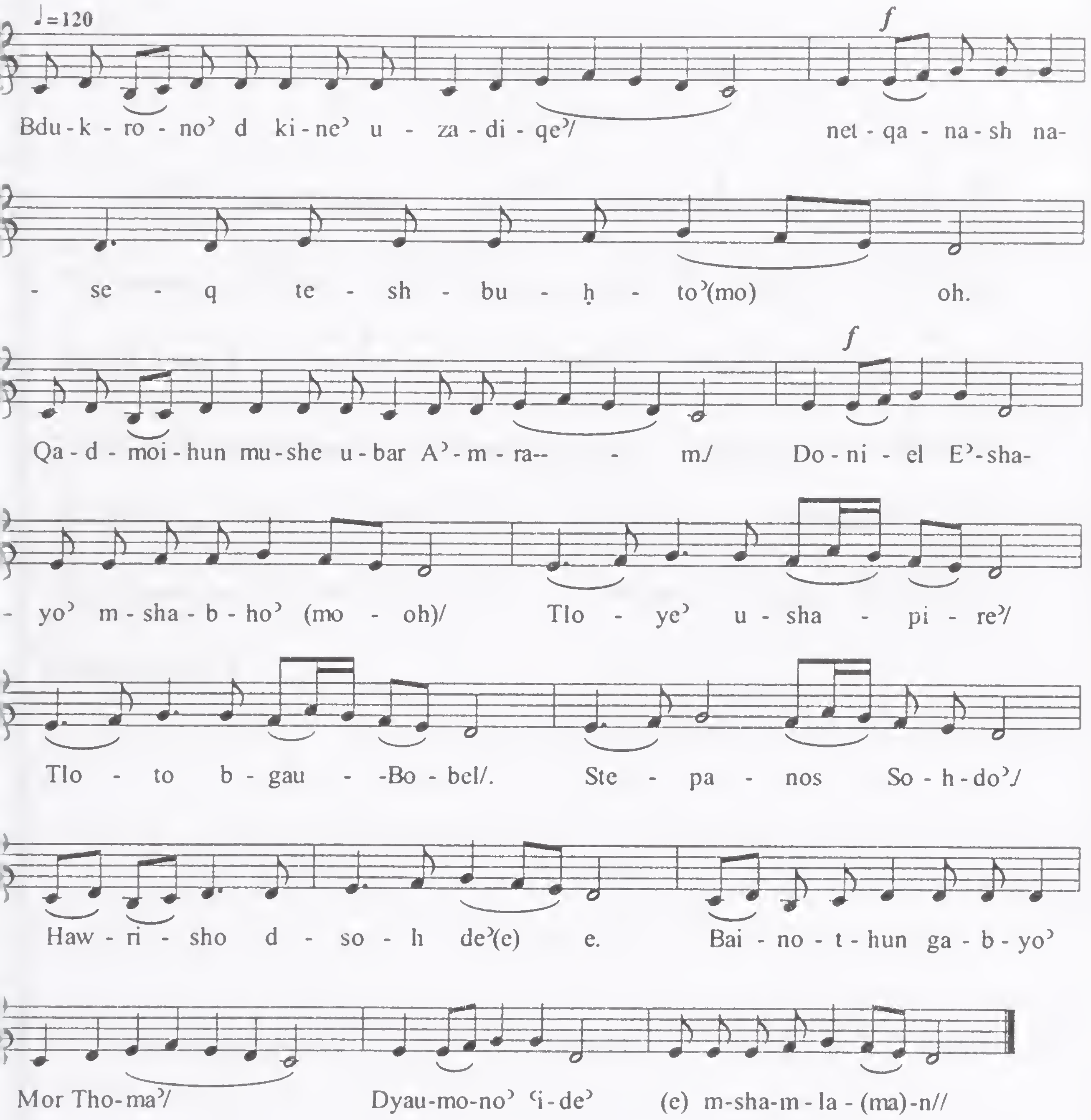

♩=105
f
Tau ni᾿ - ma - r ṭu - beh l - hoi Ma - r - ya(ama - a)m.
mf
Mga - zai - to᾿ d - ʿe - t - rat b - ba - r Mo - ro᾿ (o - mo - oh).
f
Ra - b ṭu - bo᾿ va - sh - bit qu - lo - to᾿ (o - mo - oh)
mf
Dkul ʿa - min nau - r - bun l - du - k ro - no᾿ (o - mo - oh).
f
Hi Ma - r - ya - m e᾿ - m - rat. Dli ne - t - lon ṭu - bo᾿.
Ku - l - hen sha - r - bo - to᾿. Dal - ma - nu yel - dat.
f
Ne - tel lo᾿ ṭu - bo᾿ dza - men ta(a ma a)n.
mp
Do᾿-p ho-de᾿ hau b-toi l - po - ru - she (e - e-

Qum Paulos- 2

ܬܪܝܢ.

ܐܘ ܒܬܘܠܬܐ ܡܪܝܡ ܒܪܬ ܕܘܝܕ. ܦܪܘܣ
ܫܘܦܠܝܟܝ ܒܥܕܬܐ ܘܒܢܝ̈ܗ̇. ܐܘ ܒܬܘܠܬܐ
ܘܒܪܝܟܬܐ ܒܢܫ̈ܐ. ܦܘܫܝ ܥܡܢ ܒܨܠܘܬܟܝ
ܐܡܝܢܬܐ. ܠܐ ܬܫܒܘܩ ܡܪܝ ܥܡܟ: ܢܦܫܢ
ܡܚܣܢܬܐ: ܗܒ ܚܝܠܐ ܒܟܢܫܐ ܐܝܟܢܐ. ܠܐ
ܢܙܘܥ ܡܢܗ ܒܫܘܠܡܐ܀

Qum Paulos- 2

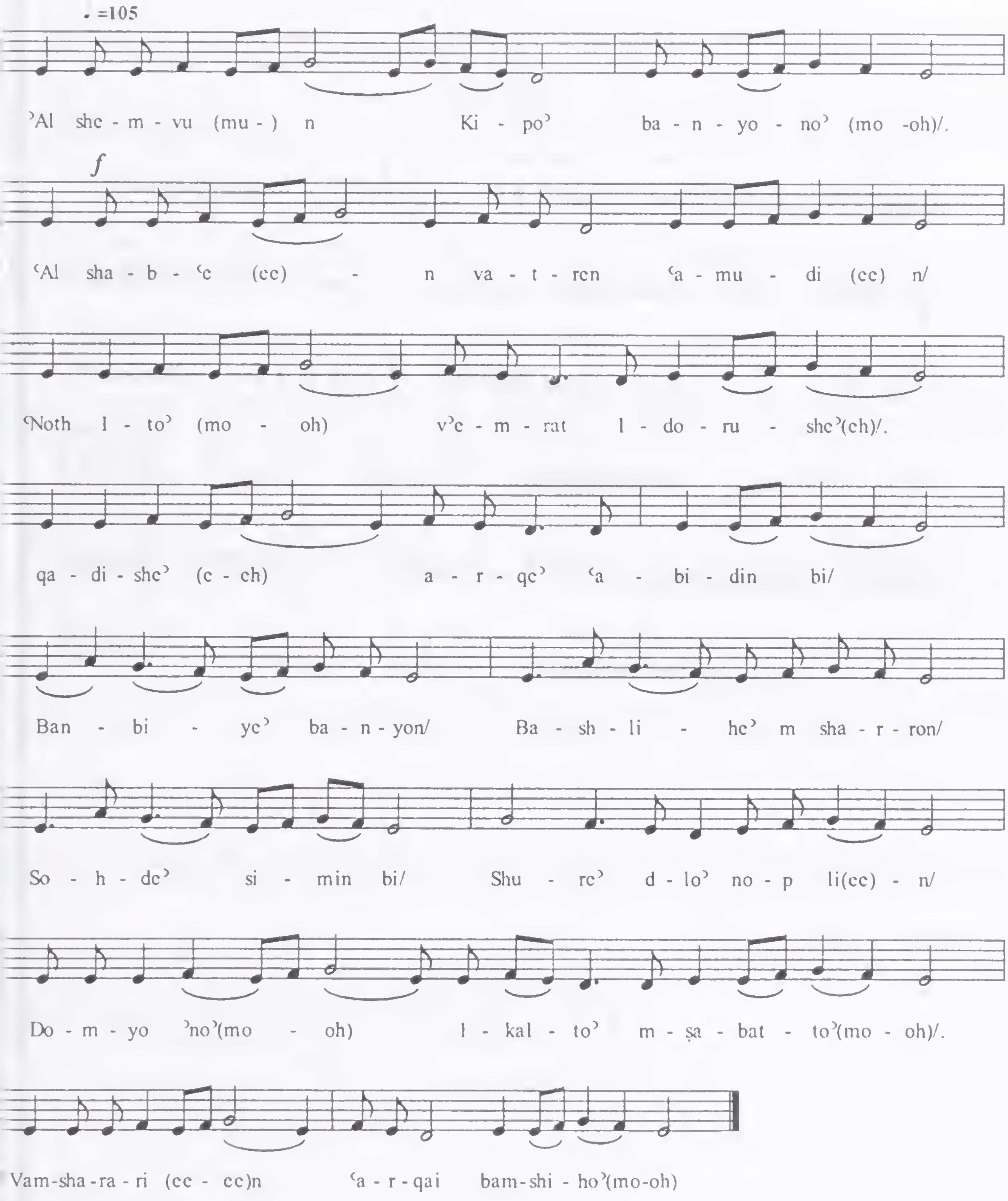

♩=120
f
Bdu - k - ro - no᾽ d ki - ne᾽ u - za - di - qe᾽/ net - qa - na - sh na-
- se - q te - sh - bu - ḥ - to᾽(mo) oh.
f
Qa - d - moi - hun mu - she u - bar A᾽ - m - ra-- - m./ Do - ni - el E᾽ - sha-
- yo᾽ m - sha - b - ho᾽ (mo - oh)/ Tlo - ye᾽ u - sha - pi - re᾽/
Tlo - to b - gau - -Bo - bel/. Ste - pa - nos So - h - do᾽./
Haw - ri - sho d - so - h de᾽(e) e. Bai - no - t - hun ga - b - yo᾽
Mor Tho - ma᾽/ Dyau - mo - no᾽ ʿi - de᾽ (e) m - sha - m - la - (ma) - n//

Qum Paulos- 3

ܐܚܪܢܐ.

ܟܠܐ ܫܡܥܘܢ ܟܐܦܐ ܟܐܢܐ ܐܬܐ. ܘܟܠܐ
ܡܟܟܝܢ ܘܐܙܝܢ ܟܡܥܘܕܝܢ. ܒܢܫ ܟܒܐܐ ܘܐܡܢܐ
ܒܕܘܫܐ. ܘܡܒܬܫܐ ܟܬܫܐ. ܒܟܡܒܝܢ ܒܗ.
ܟܬܟܢܐ ܟܢܢܝܢ: ܘܟܫܟܟܢܐ ܡܫܢܕܝܢ: ܗܘܘ
ܫܡܫܝܢ ܒܗ: ܗܘܘ ܕܠܐ ܢܫܟܝܢ: ܘܕܡܢܐ ܐܬܐ
ܟܫܟܟܐ ܡܪܟܡܐ ܘܡܫܢܕܝܢ ܟܬܫܝܢ
ܟܡܫܢܐ܀

Qum Paulos- 3

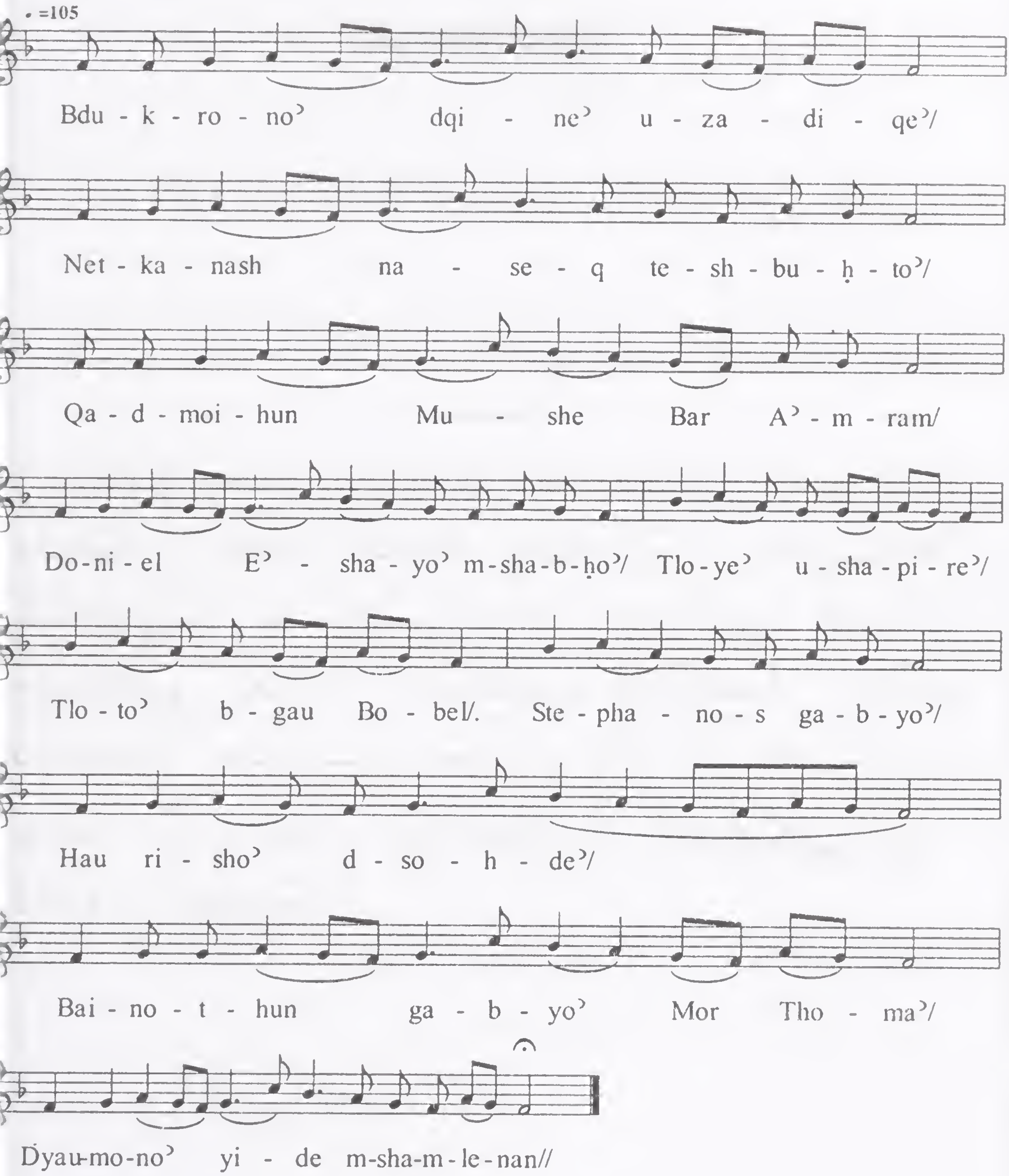

♩=105
ʾAl shc - m - vu (mu -) n Ki - poʾ ba - n - yo - noʾ (mo -oh)/.
f
ʿAl sha - b - ʿc (cc) - n va - t - ren ʿa - mu - di (cc) n/
ʿNoth l - toʾ (mo - oh) vʾc - m - rat l - do - ru - sheʾ(ch)/.
qa - di - sheʾ (c - ch) a - r - qeʾ ʿa - bi - din bi/
Ban - bi - yeʾ ba - n - yon/ Ba - sh - li - heʾ m sha - r - ron/
So - h - deʾ si - min bi/ Shu - reʾ d - loʾ no - p li(cc) - n/
Do - m - yo ʾnoʾ(mo - oh) l - kal - toʾ m - ṣa - bat - toʾ(mo - oh)/.
Vam-sha-ra-ri (cc - cc)n ʿa - r - qai bam-shi - hoʾ(mo-oh)

Qum Paulos- 4

ܪܡܫܐ.

ܒܝܘܡܢܐ ܕܟܐܢܐ ܘܕܚܝܠܐ. ܢܬܟܢܫܘܢ ܘܢܐܬܘܢ
ܐܦܘܣܛܠܐ. ܡܫܡܫܢܘܗܝ ܡܘܫܐ ܒܪ ܥܡܪܡ.
ܘܕܢܝܐܝܠ ܘܐܠܝܐ ܛܢܢܐ. ܝܘܚܢܢ ܡܥܡܕܢܐ:
ܐܠܝܫܥ ܥܡ ܚܒܪܐ: ܫܡܥܘܢ ܟܐܦܐ: ܗܘ
ܪܝܫܐ ܕܫܠܝܚܐ: ܘܟܢܫܗܘܢ ܟܐܦܐ ܡܢ
ܐܘܡܢܐ. ܕܒܢܝܐ ܥܠܘܗܝ ܡܫܝܚܝܘܬܐ܀

Qum Paulos- 4

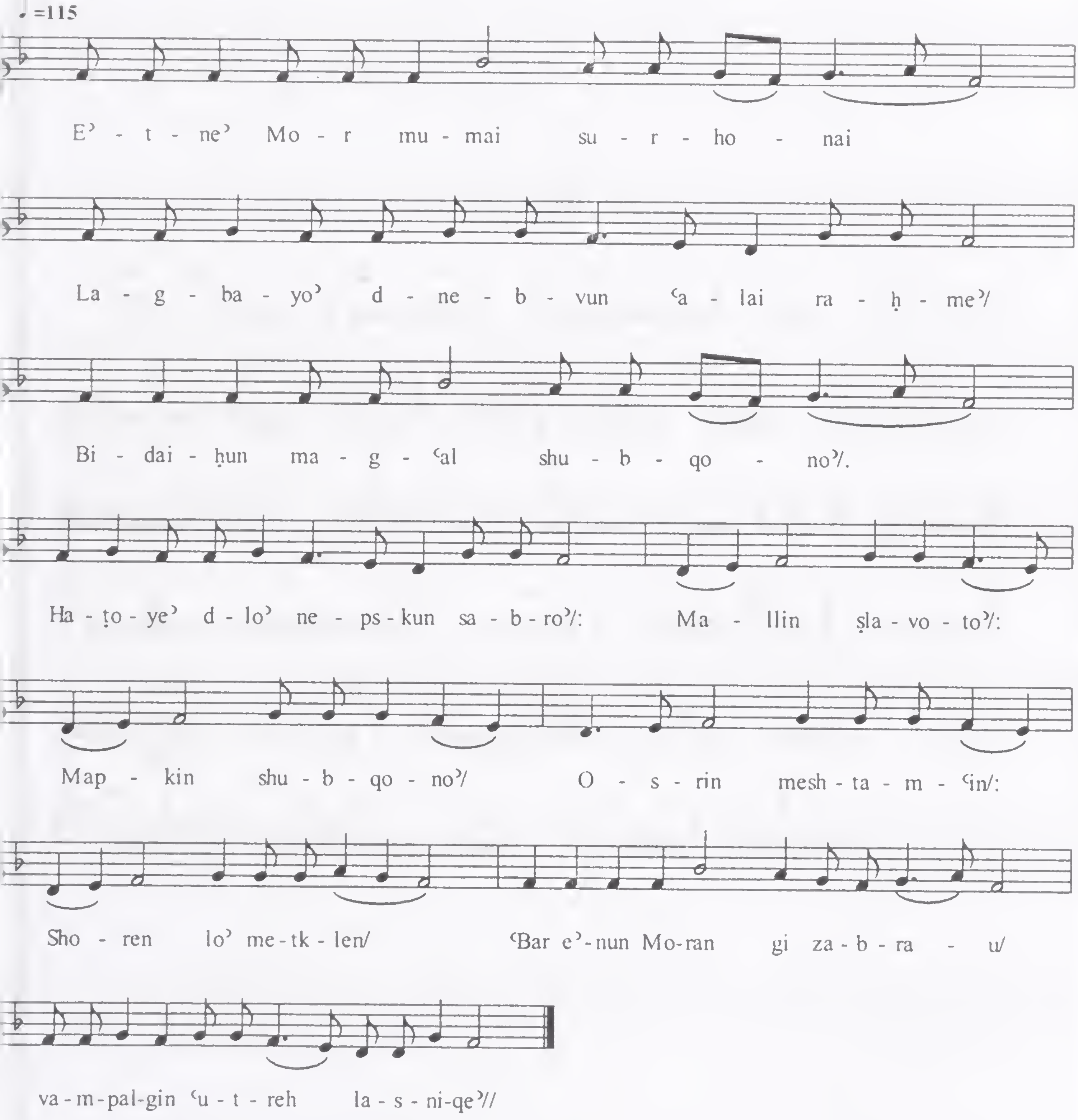

♩ =105
Bdu - k - ro - noʾ dqi - neʾ u - za - di - qeʾ/
Net - ka - nash na - se - q te - sh - bu - ḥ - toʾ/
Qa - d - moi - hun Mu - she Bar Aʾ - m - ram/
Do-ni - el Eʾ - sha - yoʾ m-sha-b-ḥoʾ/ Tlo-yeʾ u - sha - pi - reʾ/
Tlo - toʾ b - gau Bo - bel/. Ste - pha - no - s ga - b - yoʾ/
Hau ri - shoʾ d - so - h - deʾ/
Bai - no - t - hun ga - b - yoʾ Mor Tho - maʾ/
Ḋyau-mo-noʾ yi - de m-sha-m - le - nan//

Qum Paulos- 5

ܡܫܝܚܐ.

ܐܝܟܢܐ ܡܪܝ ܡܩܘܡܬ ܘܡܫܪܝܬ. ܠܥܕܬܐ
ܕܒܢܝܬ ܒܕܡ ܦܨܝܐ. ܘܕܟܠܐܝܢܘܗܝ ܥܡܠܐ
ܬܘܟܠܢܐ. ܒܫܘܪܝܐ ܕܠܐ ܢܦܫܘܗܝ ܫܒܪܐ.
ܡܒܠܒܠܝܢ ܙܒܢܐ: ܘܡܦܩܝܢ ܬܘܟܠܢܐ: ܐܫܪܝܢ
ܘܡܥܠܐ ܡܒܠܝܢ: ܘܡܢܝܢ ܘܠܐ ܡܬܒܠܒܠܝܢ:
ܒܟܝ ܐܢܘܢ ܡܪܝ ܒܐܠܘܬܟ. ܘܡܦܠܛܝܢ
ܠܘܬܗ ܠܚܣܝܢܐ܀

Qum Paulos- 5


♩=115
E' - t - ne' Mo - r mu - mai su - r - ho - nai
La - g - ba - yo' d - ne - b - vun ʿa - lai ra - ḥ - me'/
Bi - dai - ḥun ma - g - ʿal shu - b - qo - no'/.
Ha - ṭo - ye' d - lo' ne - ps - kun sa - b - ro'/: Ma - llin ṣla - vo - to'/:
Map - kin shu - b - qo - no'/ O - s - rin mesh - ta - m - ʿin/:
Sho - ren lo' me - tk - len/ ʿBar e'- nun Mo-ran gi za - b - ra - u/
va - m - pal-gin ʿu - t - reh la - s - ni-qe'//

Qum Paulos- 6

ܫܠܡܐ.

ܘܝ ܐܚ̈ܝ ܕܫܡܫܬܐ ܘܡܚܒ̈ܒܐ. ܘܝ ܕܗܘܝܬ

ܡܥܒܕ ܡܢ ܡܕܢܚܐ. ܕܗܘ ܕܢܚܬ ܠܗ ܠܡܦܩܢܗ

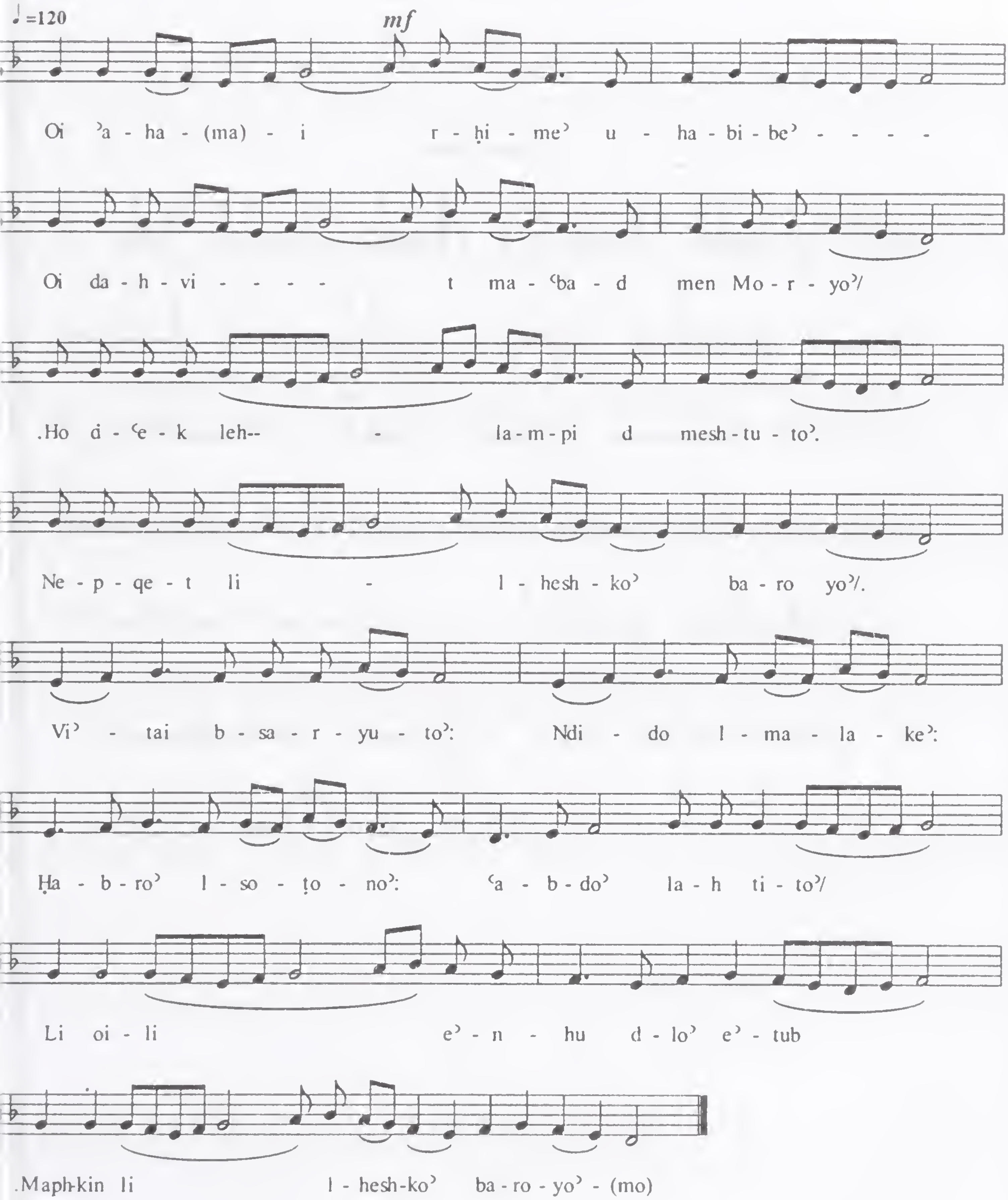
ܠܫܡܝܘܬܐ. ܘܦܩܕ ܠܢ ܠܫܡܫܐ ܒܥܠܡܐ.

ܘܐܝܟ ܒܣܘܟܠܐ: ܢܗܘܐ ܒܡܠܟ̈ܘܬܐ: ܡܒܪܐ

ܒܫܘܒܚܐ: ܘܬܘܕܝܬܐ ܠܗ: ܠܗ ܘܠܐܒܘܗܝ ܘܠܪܘܚܗ

ܕܠܐ ܐܠܗܐ. ܘܦܩܕ ܠܢ ܠܫܡܫܐ ܢܝܫܐ܀

Qum Paulos- 6


♩=120
mf
Oi ʾa - ha - (ma) - i r - ḥi - meʾ u - ha - bi - beʾ - - - -
Oi da - h - vi - - - - t ma - ʿba - d men Mo - r - yoʾ/
.Ho d - ʿe - k leh-- - la - m - pi d mesh - tu - toʾ.
Ne - p - qe - t li - l - hesh - koʾ ba - ro yoʾ/.
Viʾ - tai b - sa - r - yu - toʾ: Ndi - do l - ma - la - keʾ:
Ḥa - b - roʾ l - so - ṭo - noʾ: ʿa - b - doʾ la - h ti - toʾ/
Li oi - li eʾ - n - hu d - loʾ eʾ - tub
.Maph-kin li l - hesh-koʾ ba - ro - yoʾ - (mo)

Qum Paulos- 7

ܡܥܢܝܬܐ.

ܗܐ ܢܣܒ ܡܘܬܐ ܕܐܕܡܝܐ. ܘܪܚܡ ܠܗܘܢ

ܣܘܟܠܐ ܕܟܘܒܕܗܘܢ. ܒܟܠܐ ܟܦܝܢ ܦܫܠܐ

ܕܚܛܝܬܗܘܢ. ܕܡܛܐ ܒܗܘܢ ܢܣܒܗ ܕܐܠܗܘܬܐ.

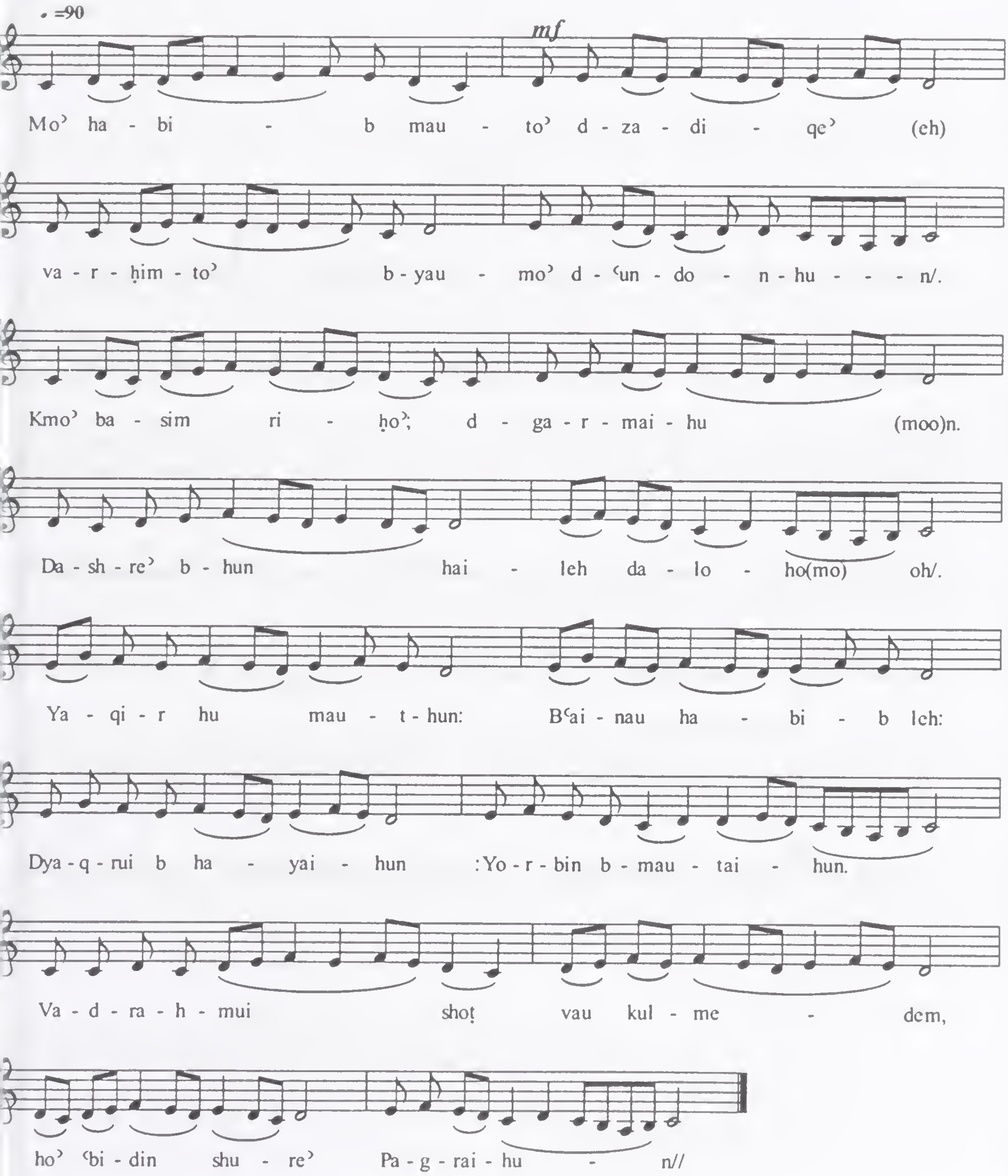
ܡܢ ܗܘ ܡܘܬܗܘܢ; ܒܚܝܠܘܗܝ ܘܫܒܚ ܠܗ:

ܕܦܪܘܩܗܘܢ ܒܚܫܘܗܝ; ܘܚܝܝܢ ܒܩܝܡܬܗ;

ܘܪܚܡܘܗܝ ܘܡܚܐ ܗܘܐ ܦܓܪܝܢ. ܗܐ

ܒܚܝܢ ܗܘܬ ܦܪܘܩܗܘܢ:

Qum Paulos- 7

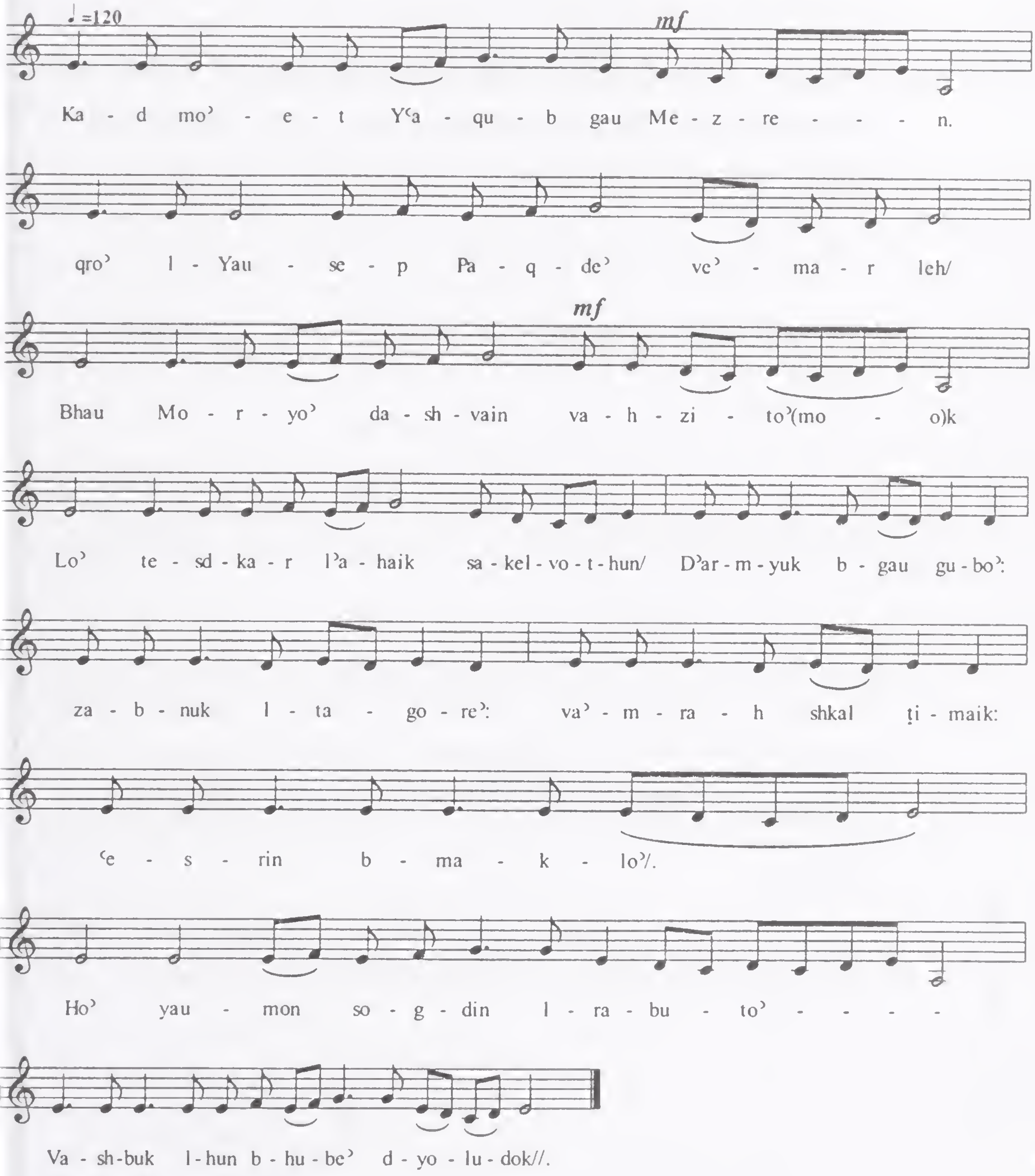

♩ =90
mf
Mo᾽ ha - bi - b mau - to᾽ d - za - di - qe᾽ (eh)
va - r - ḥim - to᾽ b - yau - mo᾽ d - ʿun - do - n - hu - - - n/.
Kmo᾽ ba - sim ri - ḥo᾽; d - ga - r - mai - hu (moo)n.
Da - sh - re᾽ b - hun hai - leh da - lo - ho(mo) oh/.
Ya - qi - r hu mau - t - hun: Bʿai - nau ha - bi - b leh:
Dya - q - rui b ha - yai - hun :Yo - r - bin b - mau - tai - hun.
Va - d - ra - h - mui shoṭ vau kul - me - dem,
ho᾽ ʿbi - din shu - re᾽ Pa - g - rai - hu - n//

Qum Paulos- 8

ܐܡܫܝܚܐ.

ܟܰܕ ܡܳܐܶܬ ܝܰܥܩܽܘܒ ܒܰܪܶܟ ܦܽܪܽܝܡ. ܗܳܐ
ܠܝܰܘܣܶܦ ܘܦܰܩܶܕ ܘܶܐܡܰܪ ܠܽܗ. ܒܰܢܘ ܡܳܕܡܳܐ
ܕܐܰܡܝܢ ܘܫܰܒܚܽܘܗ̄ܝ. ܠܐ ܐܶܬܒܪܶܢ ܠܐܰܚ̈ܝܟ
ܡܫܰܒܚܽܘܬܗܽܘܢ. ܘܐܶܬܢܰܗܪܘ ܒܥܰܗ ܥܰܗܕܐ:
ܘܐܰܡܠܶܟ ܠܥܳܠܡܳܐ: ܘܐܶܬܢܳܗܶܪ ܡܰܠܟܽܘ ܫܡܰܝܳܐ:
ܠܡܶܬܢܶܚ ܒܡܰܠܟܽܘܬܐ. ܗܳܘ ܢܰܘܗܪܳܐ ܡܶܬܥܳܒܶܕ
ܠܥܳܠܡܺܝܢ. ܘܡܫܰܒܚܺܝܢ ܠܗܽܘܢ ܒܢܰܗܪܳܐ ܕܰܡܠܟܽܘܬܶܗ܀

Qum Paulos- 8


♩=120
mf
Ka - d mo' - e - t Y'a - qu - b gau Me - z - re - - - - n.
qro' l - Yau - se - p Pa - q - de' ve' - ma - r leh/
mf
Bhau Mo - r - yo' da - sh - vain va - h - zi - to'(mo - o)k
Lo' te - sd - ka - r l'a - haik sa - kel - vo - t - hun/ D'ar - m - yuk b - gau gu - bo':
za - b - nuk l - ta - go - re': va' - m - ra - h shkal ṭi - maik:
'e - s - rin b - ma - k - lo'/.
Ho' yau - mon so - g - din l - ra - bu - to' - - - - -
Va - sh - buk l - hun b - hu - be' d - yo - lu - dok//.

Sebelto' 4 – Pardaiso'

1) *Gushmonoyo* – 8 Rekne; No Rish Qolo

2) *Structure* – It is penta-syllabic in structure and similar in melody to the Bovutho of Mor Balai. The fourth line of the six is sung according to a shuhlopho.

- - - - -[5]

- - - - -[5]

- - - - -[5]

- - - - -[5][1]

- - - - -[5]

- - - - -[5]

3) *Frequency of Use* – Frequently used as it is found in the Shima, Church Consecration and in the Penqito.

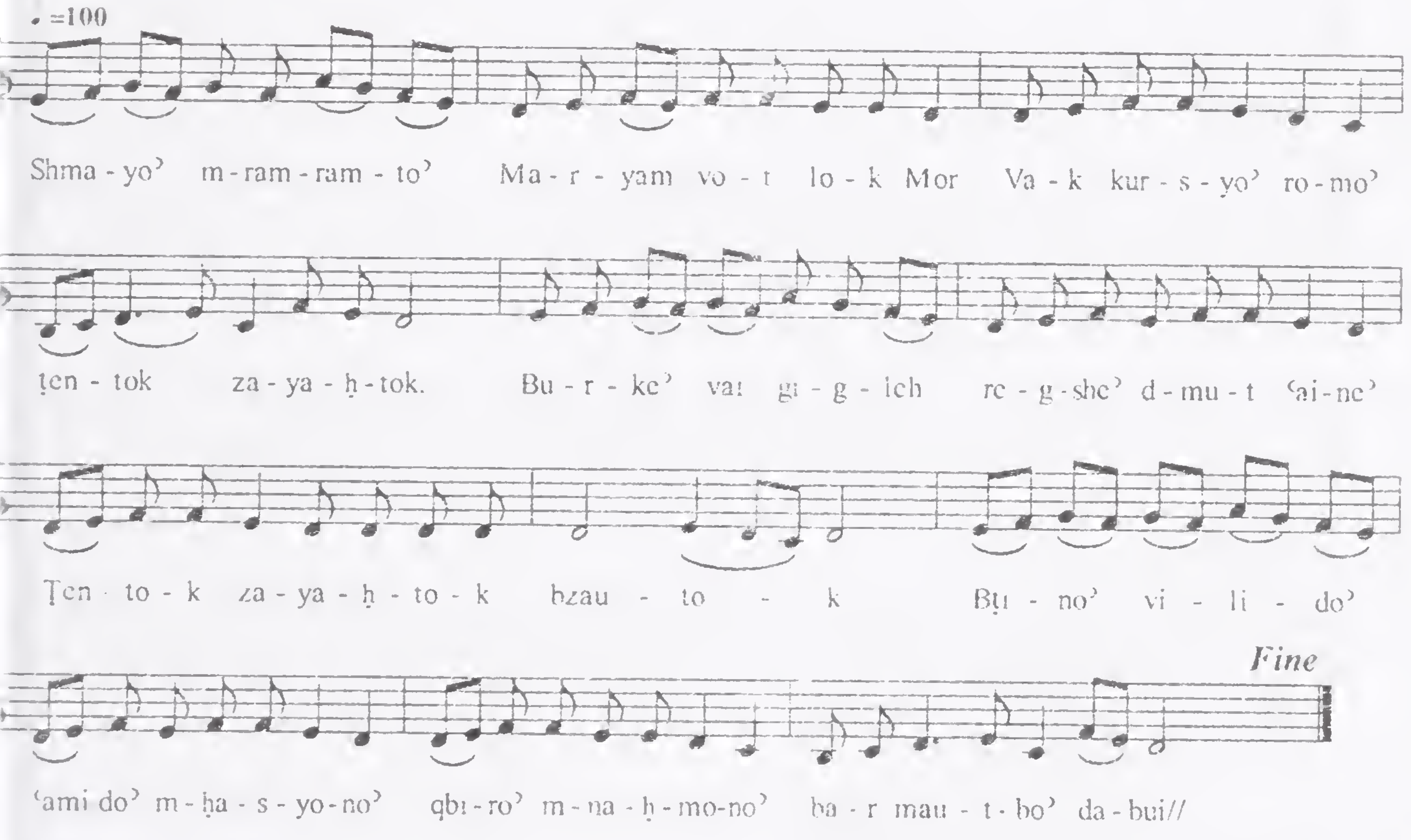
(Footnotes)

1 – Shuhlopho or change in melody. The fifth and sixth lines are sung normally.

Pardaiso'-1

ܡܕܪܫܐ.

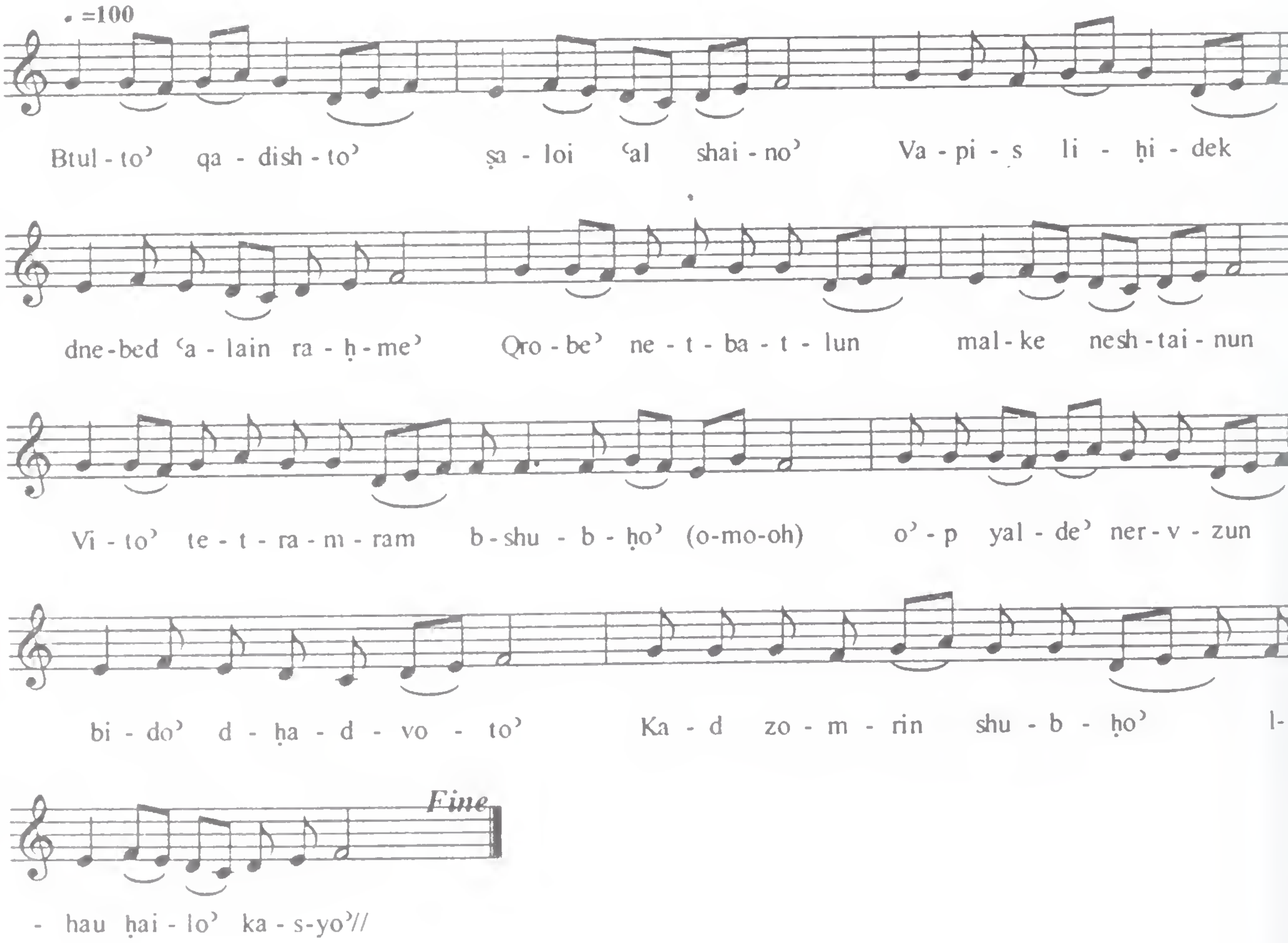
ܫܡܝܐ ܡܪܡܪܡܬܐ ܡܪܝܡ ܗܘܬ ܠܟ ܡܪܝ
ܐܝܟ ܟܘܪܣܝܐ ܪܡܐ ܛܥܢܬܟ ܘܙܝܚܬܟ. ܒܘܪܟܝܗ
ܗܘܘ ܓܝܓܠܐ ܕܪܓܫܝܢ ܕܡܘܬ ܥܝܢܐ. ܛܥܢܬܟ
ܘܙܝܚܬܟ ܒܙܘܥܬܐ: ܒܢܝܢܐ ܘܝܠܝܕܐ ܥܡܝܕܐ
ܡܚܣܝܢܐ. ܩܒܝܪܐ ܡܢܚܡܢܐ ܒܪ ܡܘܬܒܐ
ܕܐܒܘܗܝ܀



Pardaiso' -2

ܐܘܢܝܐ.

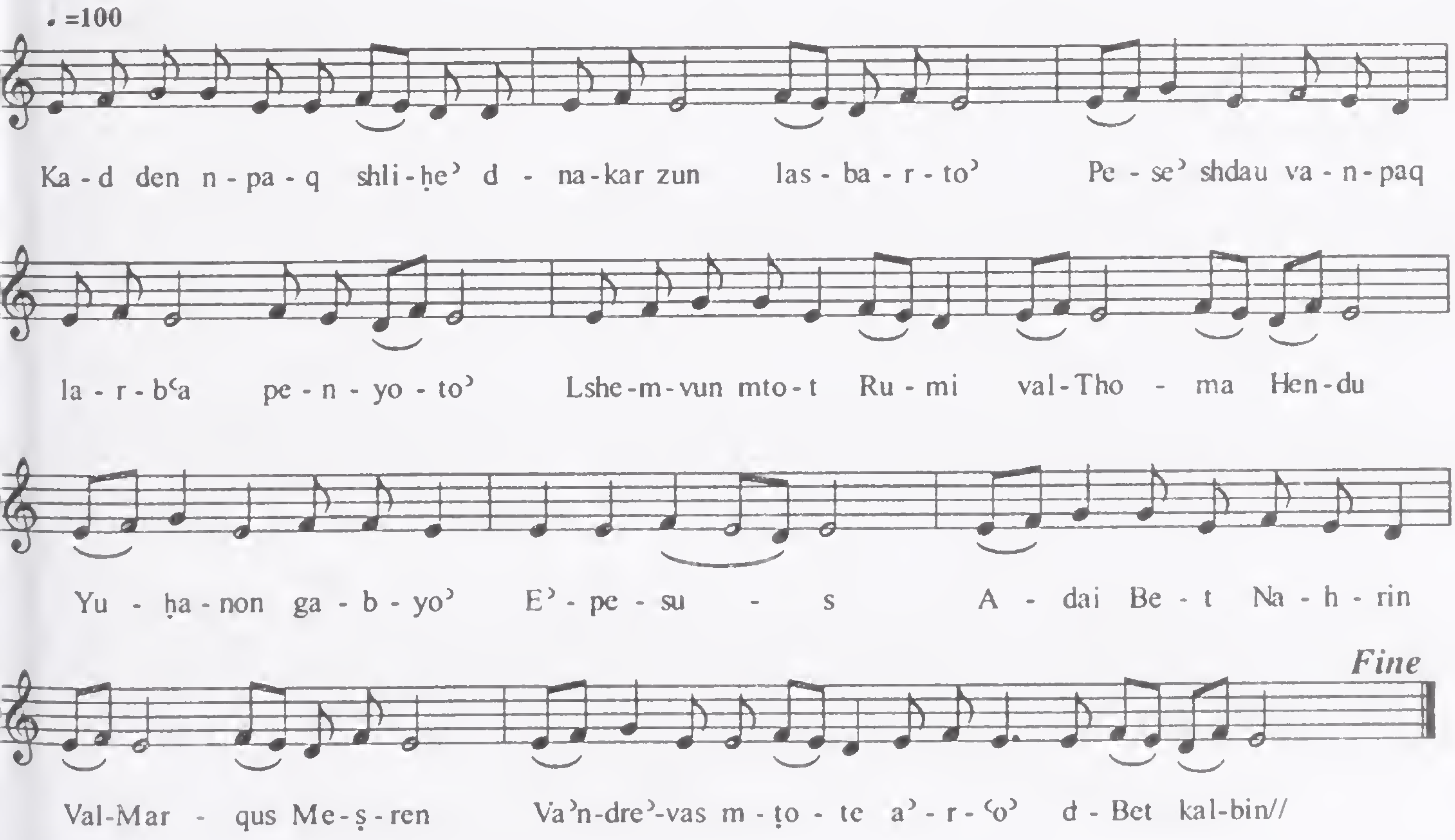
ܒܬܘܠܬܐ ܩܕܝܫܬܐ ܨܠܝ ܥܠ ܫܝܢܐ.
ܘܐܦܝܣ ܠܝܚܝܕܟ ܕܢܥܒܕ ܥܠܝܢ ܪ̈ܚܡܐ
ܩܪ̈ܒܐ ܢܬܒܛܠܘܢ ܘܡ̈ܠܟܐ ܢܫܬܝܢܘܢ. ܘܒܝܬܐ
ܬܬܪܡܪܡ ܒܫܘܒܚܐ: ܐܦ ܝ̈ܠܕܝܗ ܢܪܘܙܘܢ
ܒܐܝܕܐ ܕܚܕܘܬܐ. ܟܕ ܙܡܪܝܢ ܫܘܒܚܐ ܠܗܘ
ܚܝܠܐ ܟܣܝܐ܀



Pardaiso' -3

ܐܚܪܬܐ:

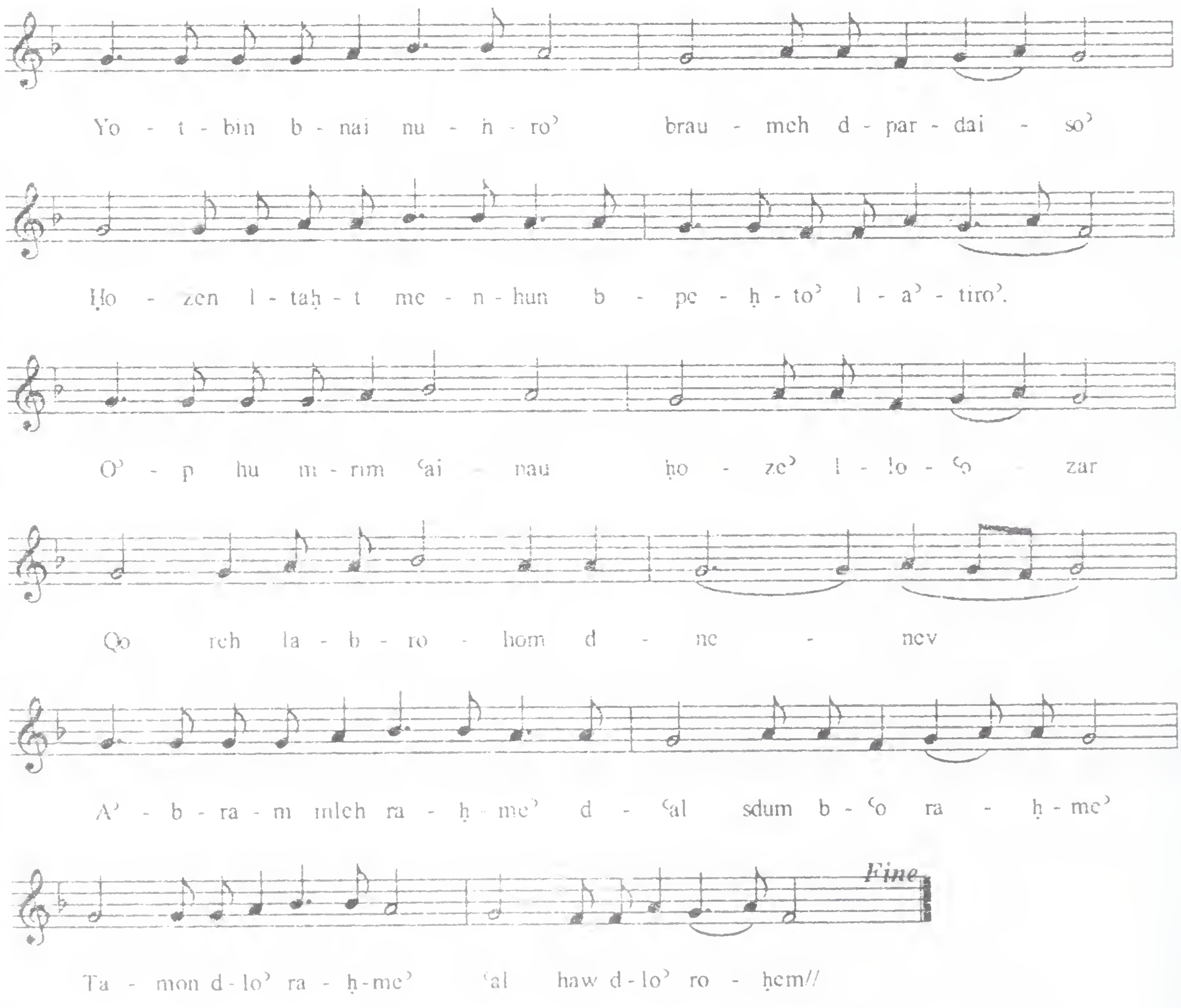
ܟܕ ܕܝܢ ܢܦܩܘ ܫܠܝܚܐ ܕܢܟܪܙܘܢ
ܠܣܒܪܬܐ. ܦܣܐ ܫܕܘ ܘܢܦܩ ܠܐܪܒܥ ܦܢܝܬܐ.
ܠܫܡܥܘܢ ܡܛܬ ܪܗܘܡܝ ܘܬܐܘܡܐ ܗܢܕܘ.
ܝܘܚܢܢ ܓܒܝܐ ܐܦܣܘܣ: ܐܕܝ ܒܝܬ ܢܗܪܝܢ
ܘܠܡܪܩܘܣ ܡܨܪܝܢ. ܘܐܢܕܪܐܘܣ ܡܛܬ ܐܪܥܐ
ܕܒܝܬ ܟܠܒܝܢ܀



Pardaiso' -4

ܪܡܫܐ.

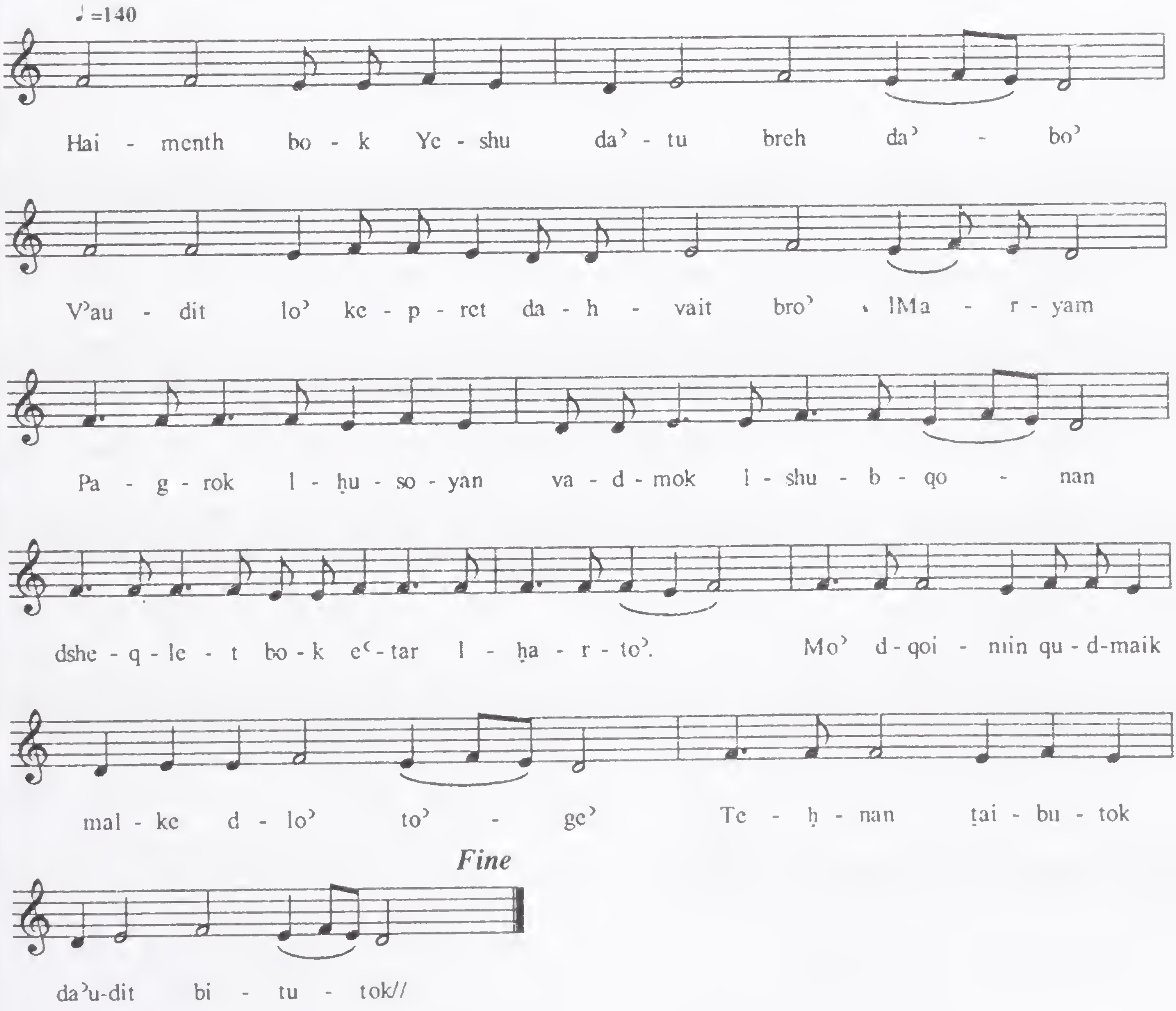
ܝܬܒܝܢ ܒܢܝ̈ ܢܘܗܪܐ ܒܪܘܡܗ ܕܦܪܕܝܣܐ.
ܚܙܝܢ ܠܬܚܬ ܡܢܗܘܢ ܒܦܚܬܐ ܠܥܬܝܪܐ.
ܐܦ ܗܘ ܡܪܝܡ ܥܝ̈ܢܘܗܝ ܚܙܐ ܠܠܥܙܪ.
ܘܩܪܐ ܠܐܒܪܗܡ ܕܢܫܕܪܘܗܝ: ܐܒܪܗܡ ܡܠܐ ܪ̈ܚܡܐ
ܕܥܠ ܣܕܘܡ ܒܥܐ ܪ̈ܚܡܐ. ܬܡܢ ܕܠܐ ܪ̈ܚܡܐ
ܥܠ ܗܘ ܕܠܐ ܪܚܡ܀



Pardaiso' -5

ܡܥܢܝܬܐ܀

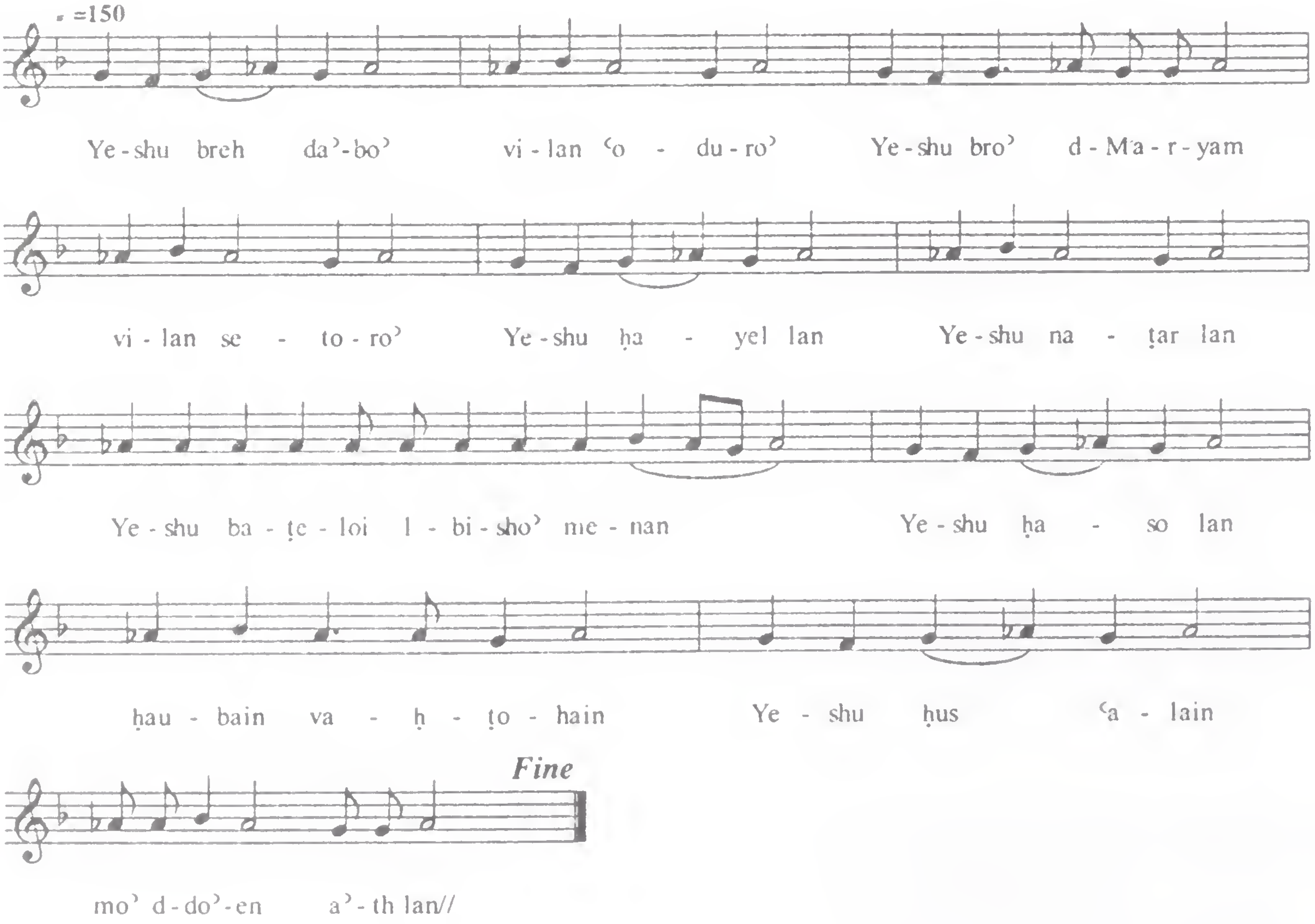
ܗܝܡܢܬ ܒܟ ܝܫܘܥ ܕܐܢܬ ܗܘ ܒܪܗ ܕܐܒܐ.
ܘܐܘܕܝܬ ܠܐ ܟܦܪܬ ܕܗܘܝܬ ܒܪܐ ܠܡܪܝܡ.
ܦܓܪܟ ܠܚܘܣܝܢ ܘܕܡܟ ܠܫܘܒܩܢܢ. ܕܫܩܠܬ
ܒܟ ܐܥܛܪ ܠܚܪܬܐ: ܡܐ ܕܩܝܡܝܢ ܩܘܕܡܝܟ
ܡܠܟܐ ܕܠܐ ܬܓܐ. ܬܚܢܢ ܛܝܒܘܬܟ ܕܐܘܕܝܬ
ܒܝܬܘܬܟ܀



Pardaiso' -6

ܡܫܡܫܢܐ.

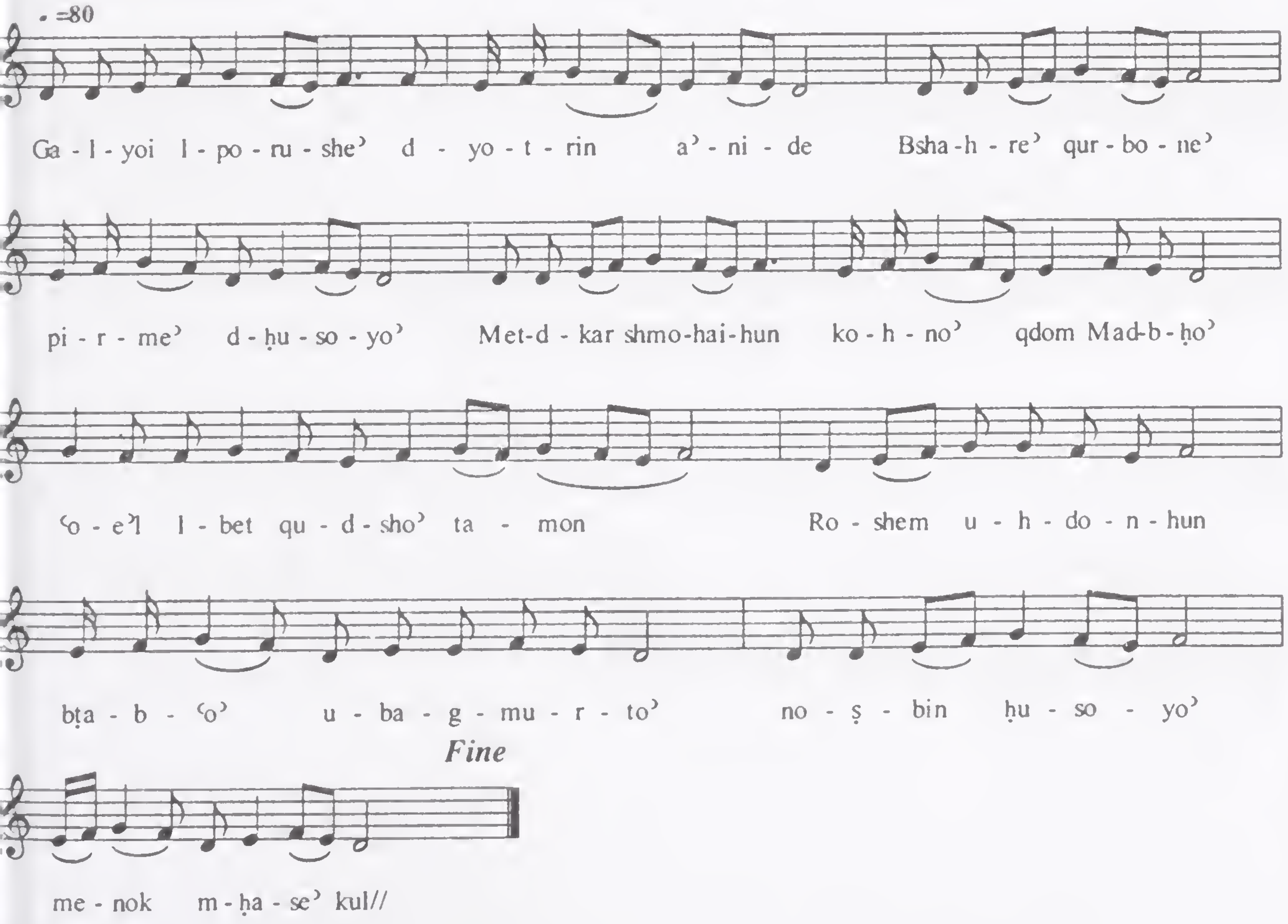
ܝܫܘܥ ܒܪܗ ܕܐܒܐ ܗܘܐ ܠܢ ܥܕܘܪܐ.
ܝܫܘܥ ܒܪܗ ܕܡܪܝܡ ܗܘܐ ܠܢ ܣܬܪܐ. ܝܫܘܥ
ܚܝܠ ܠܢ ܝܫܘܥ ܢܛܪ ܠܢ. ܝܫܘܥ ܒܛܠܝܠܘܗܝ
ܠܒܝܫܐ ܡܢܢ: ܝܫܘܥ ܚܣܐ ܠܢ ܚܘܒܝܢ
ܘܚܛܗܝܢ. ܝܫܘܥ ܚܘܣ ܥܠܝܢ ܡܐ ܕܕܐܢ ܐܢܬ
ܠܢ܀



Pardaiso' -7

ܡܫܝܚܐ.

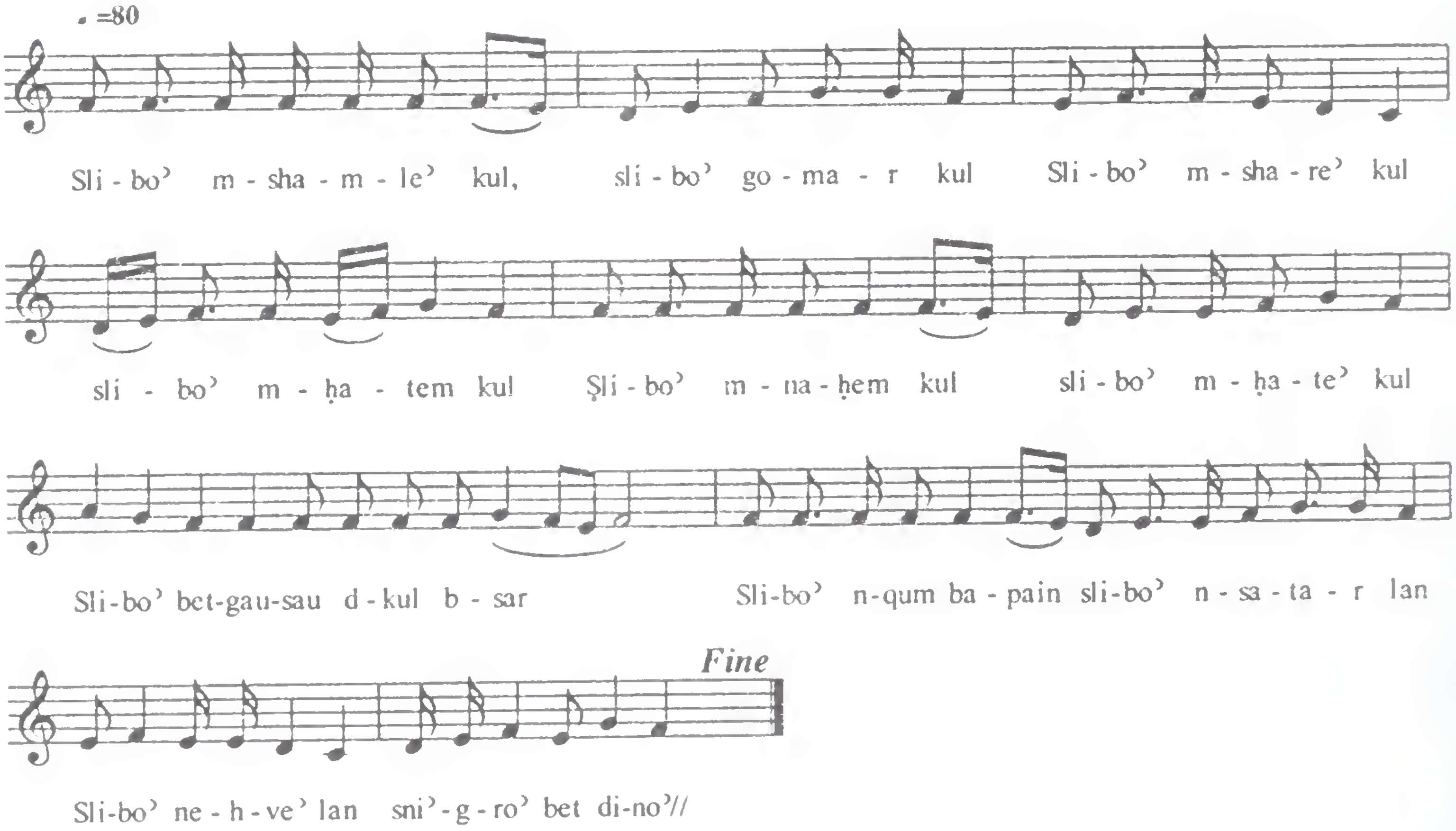
ܓܠܝܐ ܗܘ ܠܦܪ̈ܘܫܐ ܕܝܬܪܝܢ ܥܢܝ̈ܕܐ.
ܒܫܗ̈ܪܐ ܘܩܘܪ̈ܒܢܐ ܕܚܘܣܝܐ. ܘܡܬܕܟܪܝܢ
ܫܡܗ̈ܝܗܘܢ ܟܗܢܐ ܩܕܡ ܡܕܒܚܐ. ܘܥܐܠ
ܠܒܝܬ ܩܘܕܫܐ ܬܡܢ: ܪܫܡ ܒܥܘܕܢܗܘܢ
ܒܛܒܥܐ ܘܒܓܡܘܪܬܐ. ܢܣܒܝܢ ܚܘܣܝܐ ܡܢܟ
ܡܚܣܐ ܟܠ܀



Pardaiso' - 8

ܠܡܫܝܚܐ܀

ܫܠܝܒܐ ܡܫܡܠܐ ܟܠ ܫܠܝܒܐ ܓܡܪ ܟܠ
ܫܠܝܒܐ ܡܫܪܐ ܟܠ ܫܠܝܒܐ ܡܚܬܡ ܟܠ.
ܫܠܝܒܐ ܡܢܚܡ ܟܠ ܫܠܝܒܐ ܡܚܛܐ ܟܠ.
ܫܠܝܒܐ ܒܝܬ ܓܘܣܗ ܗܘ ܕܟܠ ܒܣܪ: ܫܠܝܒܐ
ܢܩܘܡ ܒܐܦܝܢ ܫܠܝܒܐ ܢܣܬܪ ܠܢ. ܫܠܝܒܐ
ܢܗܘܐ ܠܢ ܣܢܐܓܪܐ ܒܝܬ ܕܝܢܐ܀



M'aurbo'

1) *Gushmonoyo* – Not according to gushmonoyo, but is similar to the gneezo in which there are individual maurbo for each rekno, yet each thuphso is unique structurally and musically from the others. A maurbo consists of 4-5 stanzas. There are 3-4 maurbe for each rekno. Within the rekno, the mavurbe are different from each other structurally and musically.

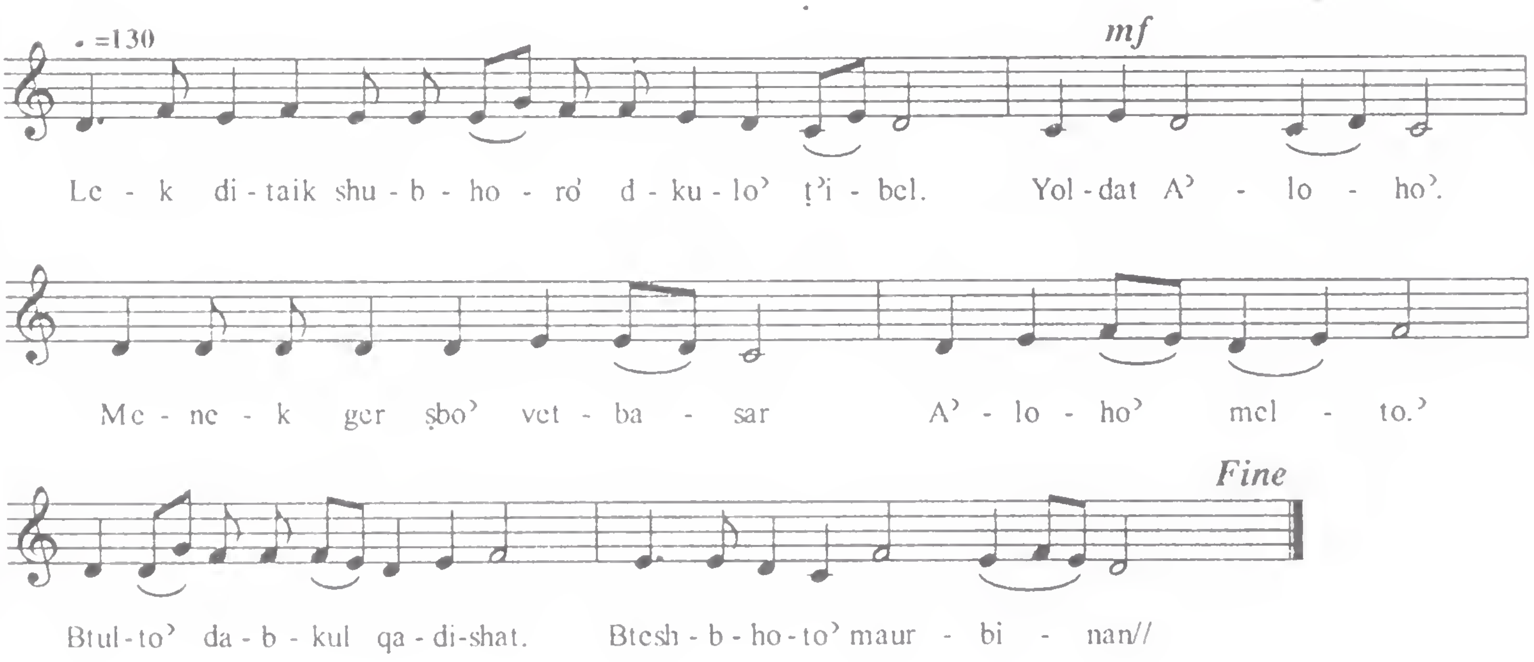
2) *Structure* – Each maurbo possesses its own respective syllabic structure, form, and music. Often there are significant variations within the very stanzas of a maurbo itself.

3) *Frequency of Use* – Maurbe are used during every Lilio following the Magnificat of the 4th Watch of the Night Vigil.

Special Note: Maurbo was considered the earliest form of composition arranged according to gushmonoyo.

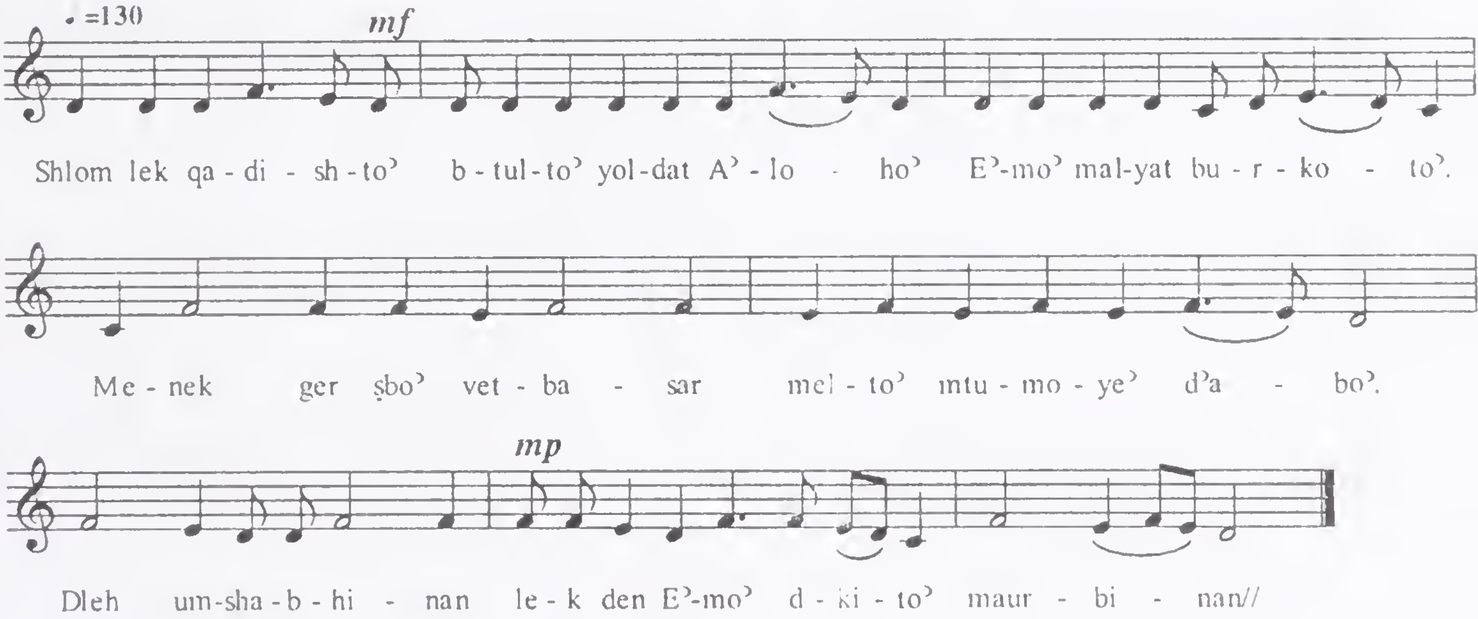
M'aurbo' -1 A

ܒ: ܠܟܝ ܕܐܝܬܝܟ ܫܘܒܚܐ ܕܟܠܗ
ܬܐܒܝܠ. ܝܠܕܬ ܐܠܗܐ. ܡܢܟܝ ܓܝܪ ܨܒܐ
ܘܐܬܒܣܪ ܐܠܗܐ ܡܠܬܐ. ܒܬܘܠܬܐ ܕܒܟܠ
ܩܕܝܫܬ. ܒܬܫܒܚܬܐ ܡܥܘܪܒܝܢܢ܀



Mavurbo -1 B

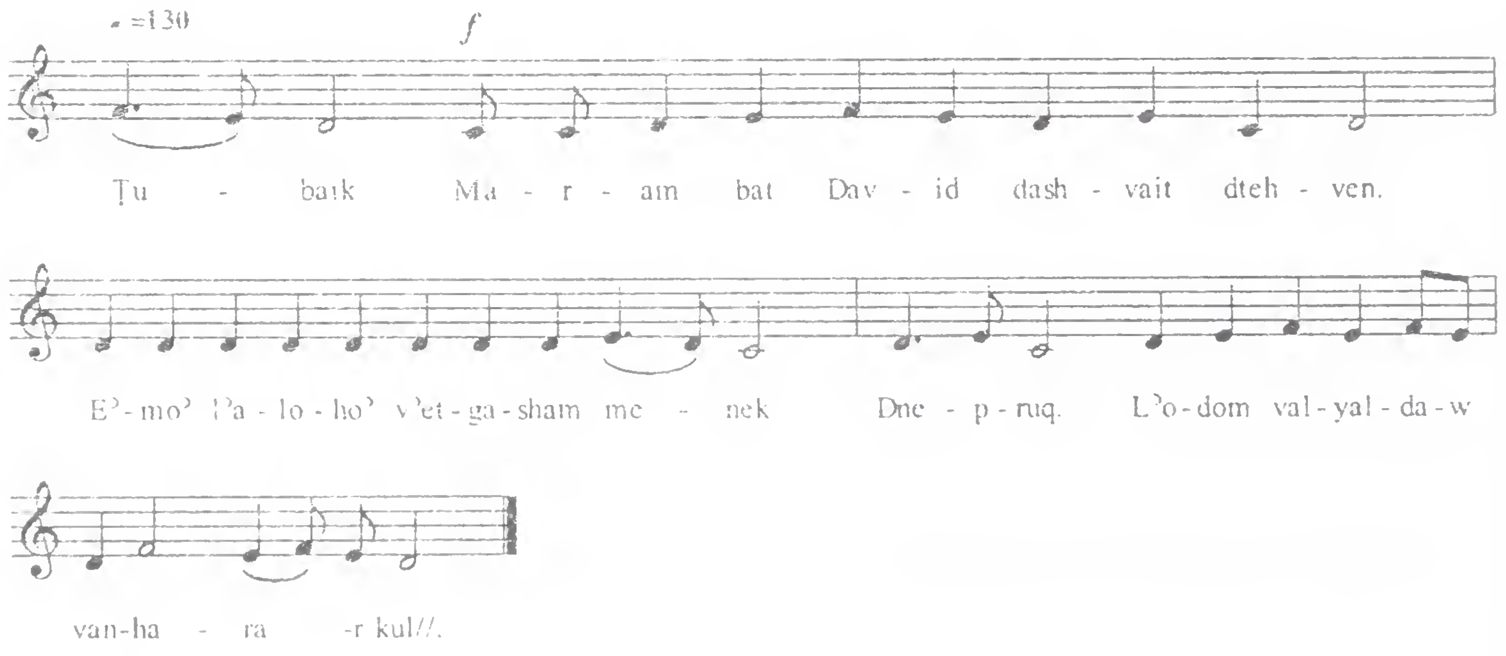
ܘ: ܫܠܡ ܠܟܝ ܩܕܝܫܬܐ. ܒܬܘܠܬܐ ܝܠܕܬ
ܐܠܗܐ. ܐܡܐ ܡܠܝܬ ܒܘܪܟܬܐ. ܡܢܟܝ ܓܝܪ
ܨܒܐ ܘܐܬܒܣܪ ܡܠܬܐ ܡܬܘܡܝܐ ܕܐܒܐ.



M‘aurbo’ -1 C

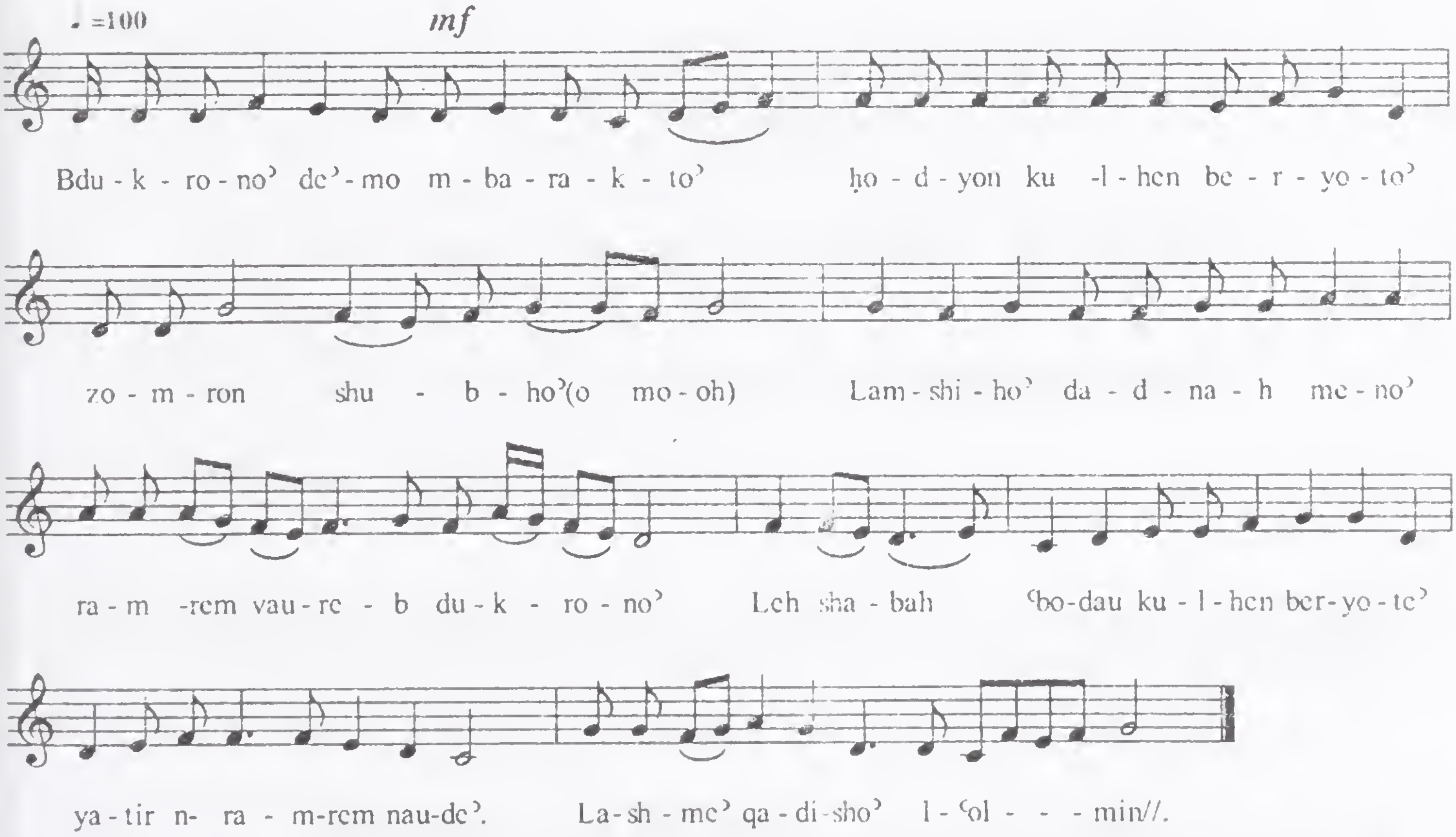
ܡܥܪܒܐ ܀

ܐ̱: ܛܘܒܝܟܝ ܡܪܝܡ ܒܪܬ ܕܘܝܕ. ܕܫܘܝܬܝ
ܕܬܗܘܝܢ. ܐܡܐ ܠܐܠܗܐ ܗܘ ܕܐܬܓܫܡ ܡܢܟܝ.
ܕܢܦܪܘܩ ܠܐܕܡ ܘܠܝܠܕܘܗܝ ܘܢܚܪܪ ܟܠܐ ܀



M'aurbo' -2 A

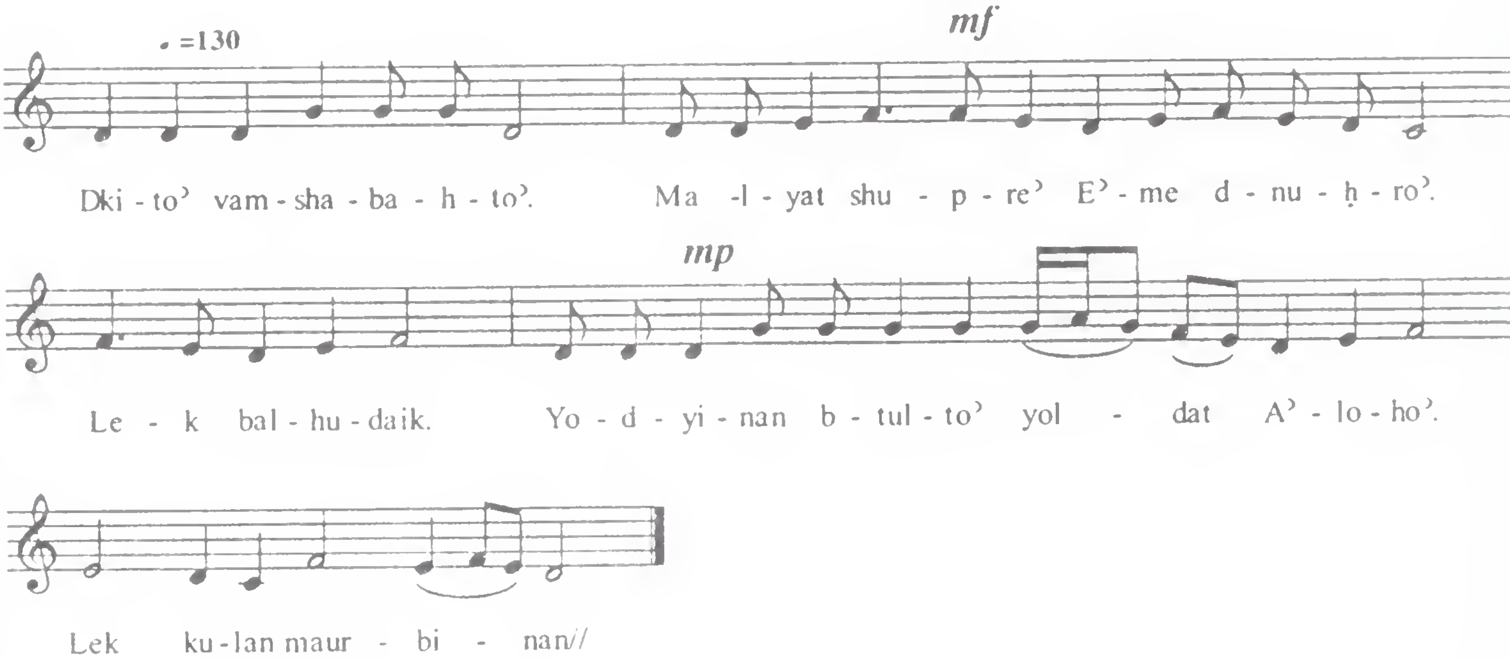
ܕ: ܒܕܘܟܪܢܐ ܕܕܡܐ ܡܒܪܟܬܐ. ܗܕܝܢ ܟܠܗܝܢ
ܒܪܝܬܐ ܙܡܪܢ ܫܘܒܚܐ. ܠܡܫܝܚܐ ܕܕܢܚ ܡܢܗ
ܪܡܪܡ ܘܐܘܪܒ ܕܘܟܪܢܗ. ܠܟ ܫܒܚ ܥܒܕܘܗܝ
ܘܟܠܗܝܢ ܒܪܝܬܗ. ܝܬܝܪ ܢܪܡܪܡ ܘܢܘܕܐ.
ܠܫܡܗ ܩܕܝܫܐ ܠܥܠܡܝܢ܀



M'aurbo' -2 B

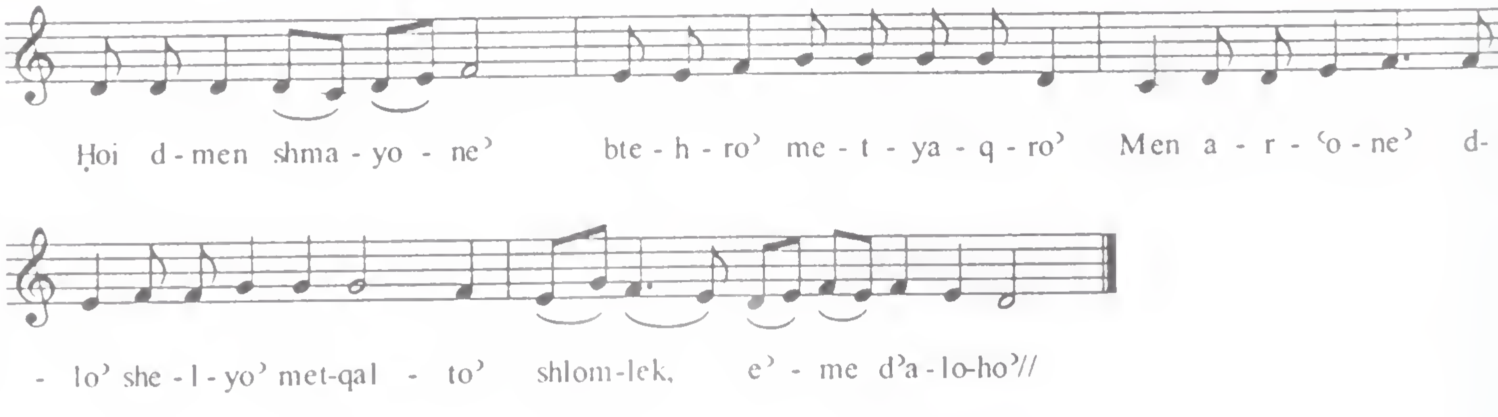
ܠܐܣܝܐ܀

ܐ: ܕܟܝܬܐ ܘܡܫܒܚܬܐ. ܡܠܝܬ
ܫܘܦܪܐ ܐܡܐ ܕܢܘܗܪܐ. ܠܟܝ ܒܠܚܘ
ܕܝܟܝ. ܝܕܥܝܢܢ ܒܬܘܠܬܐ ܝܠܕܬ ܐܠܗܐ. ܘܠܟܝ
ܟܠܢ ܡܥܪܒܝܢܢ܀



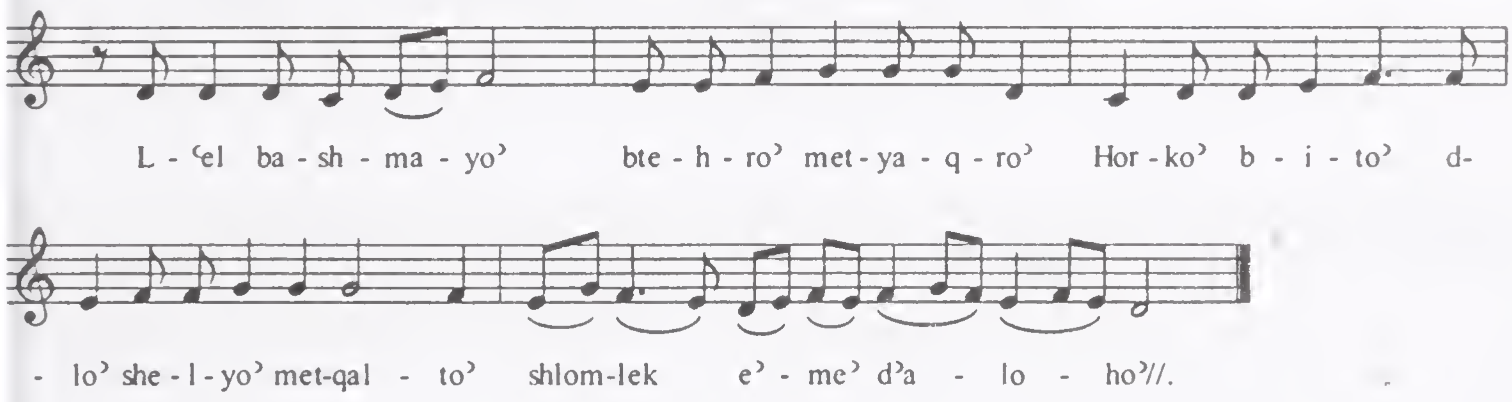
M'aurbo' -2 C

ܒ: ܗܝ ܕܡܢ ܫܡܝܢܐ ܒܛܗܪܐ ܡܬܝܩܪܐ.
ܘܡܢ ܐܪܥܢܐ ܕܠܐ ܫܠܝܐ ܡܬܩܠܣܐ.
ܫܠܡܠܟܝ ܐܡܐ ܕܐܠܗܐ܀



M'aurbo' -2 D

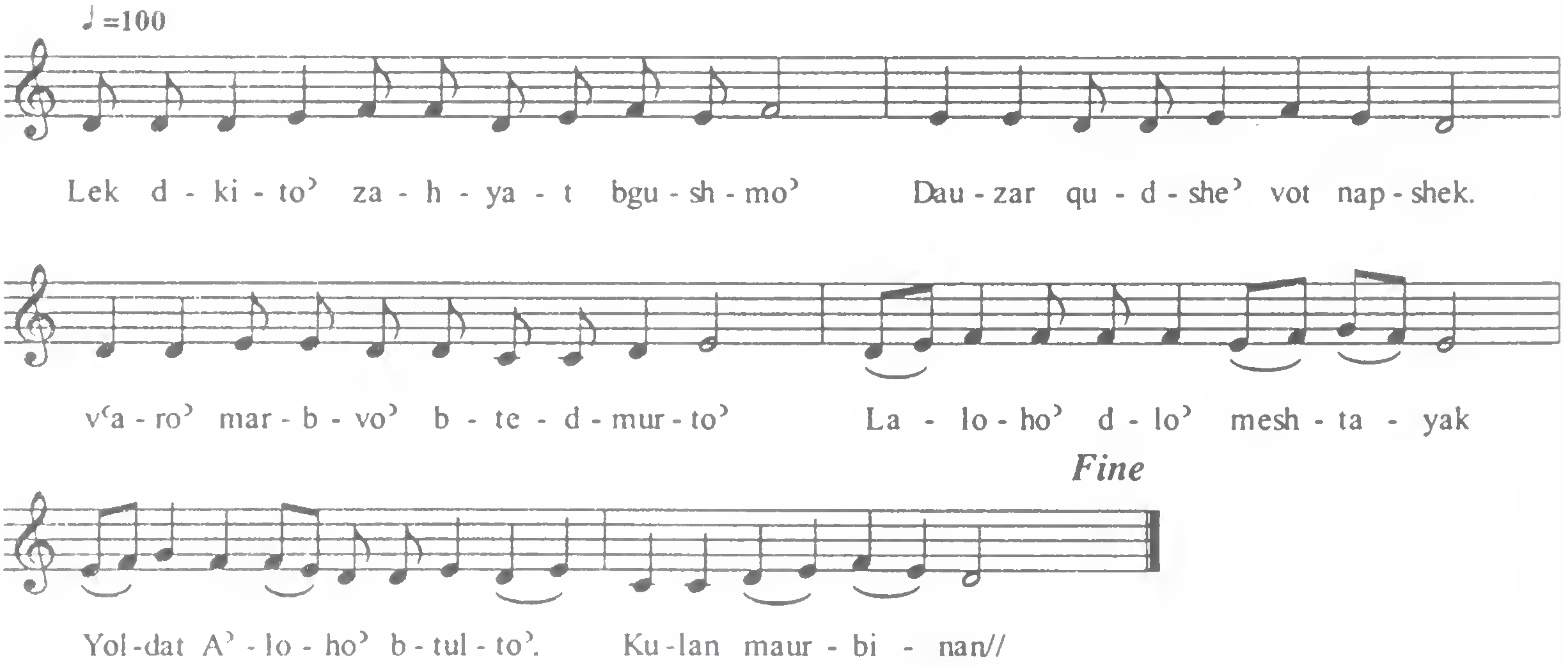
܀ ܠܥܶܠ ܒܰܫܡܰܝܳܐ ܒܛܶܗܪܳܐ ܡܶܬܝܰܩܪܳܐ.
ܗܳܪܟܳܐ ܒܥܺܕܬܳܐ ܕܠܳܐ ܫܶܠܝܳܐ ܡܶܬܩܰܠܣܳܐ.
ܫܠܳܡܶܟܝ ܐܶܡܶܗ ܕܐܰܠܳܗܳܐ܀



M‘aurbo’ -3 A

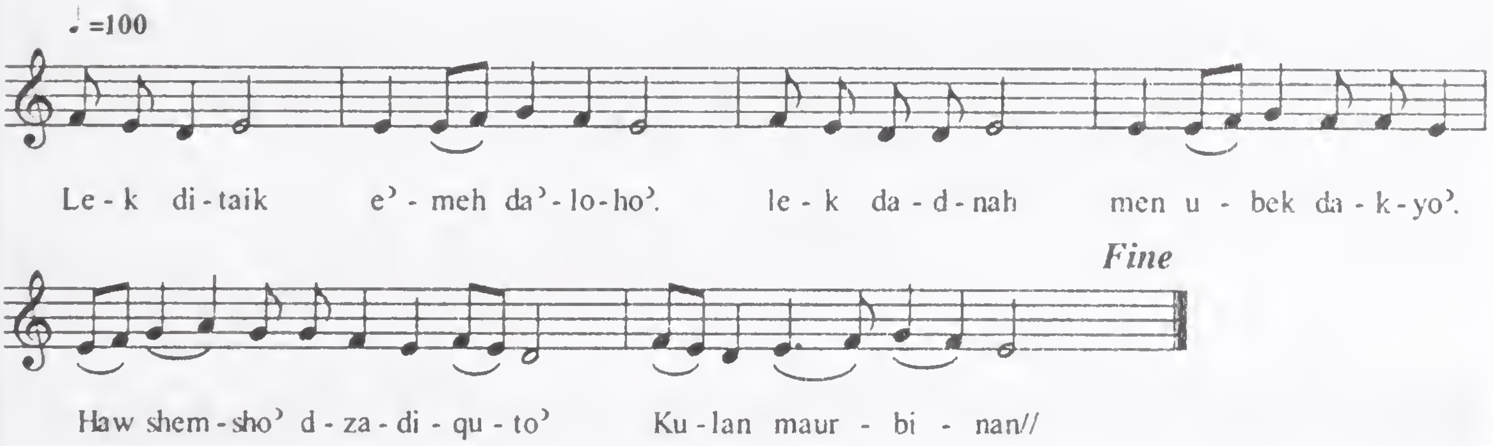
ܐܒܝܬܐ ܀

:/ ܠܟܝ ܕܟܝܬܐ ܙܗܝܬ ܒܓܘܫܡܐ.
ܕܐܘܙܪ ܩܘܕܫܐ ܒܘܬ ܢܦܫܟܝ. ܘܥܪܐ ܡܪܒܒܝ
ܒܬܕܡܘܪܬܐ. ܠܐܠܗܐ ܕܠܐ ܡܫܬܐܝܟ. ܝܠܕܬ
ܐܠܗܐ ܒܬܘܠܬܐ. ܟܠܢ ܡܥܪܒܝܢܢ܀



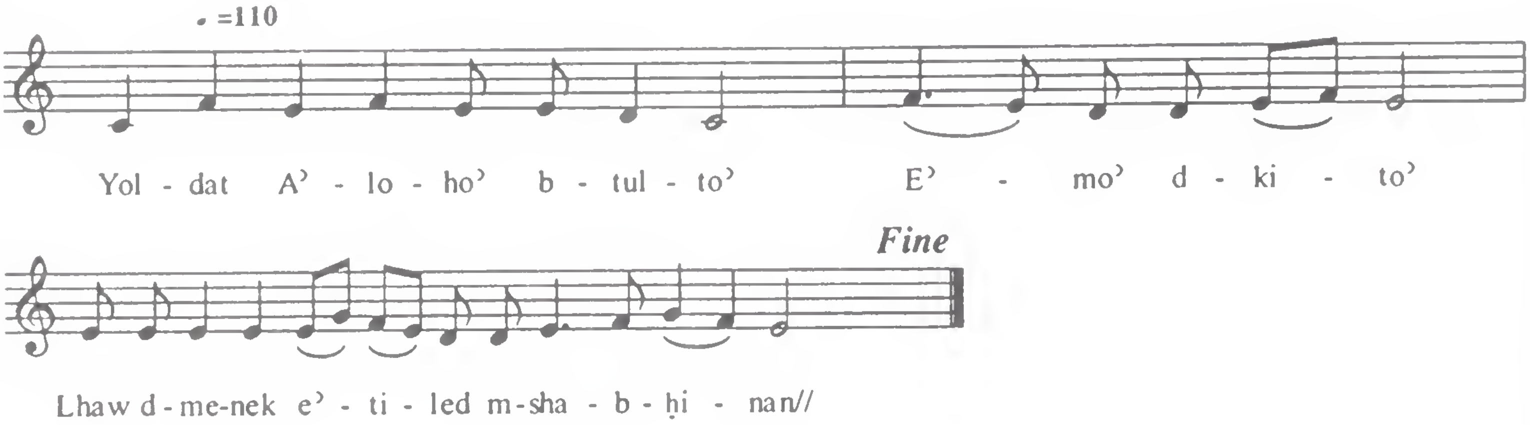
M'aurbo' -3 B

ܒ: ܠܟ ܕܐܝܬܝܟ ܐܡܗ ܕܐܠܗܐ. ܠܟ
ܕܕܢܚ ܡܢ ܥܘܒܟ ܕܟܝܐ. ܗܘ ܫܡܫܐ
ܕܙܕܝܩܘܬܐ. ܟܠܢ ܡܥܪܒܝܢܢ܀



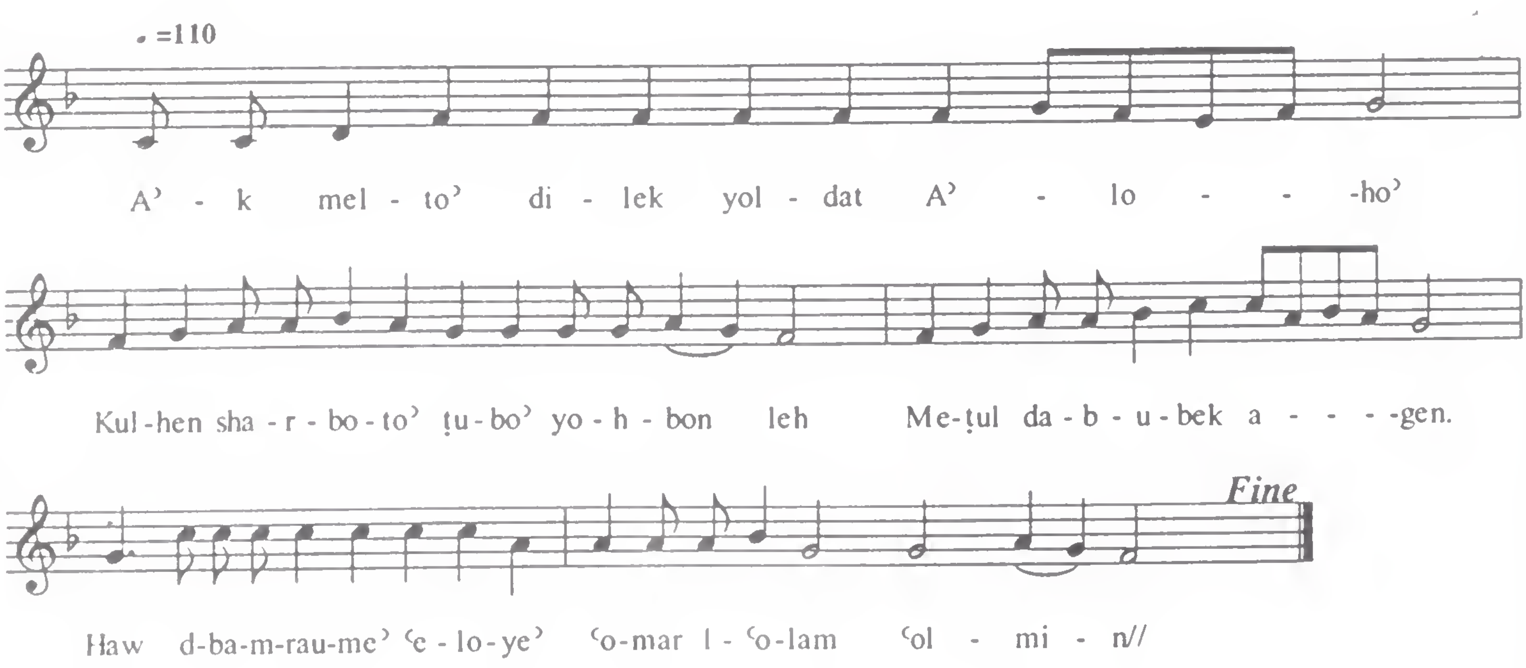
M'aurbo' -3 C

ܒ: ܝܳܠܕܰܬ ܐܰܠܳܗܳܐ ܒܬܽܘܠܬܳܐ. ܐܶܡܳܐ ܕܟܺܝܬܳܐ.
ܠܗܰܘ ܕܡܶܢܶܟ ܐܶܬܺܝܠܶܕ ܡܫܰܒܚܺܝܢܰܢ܀



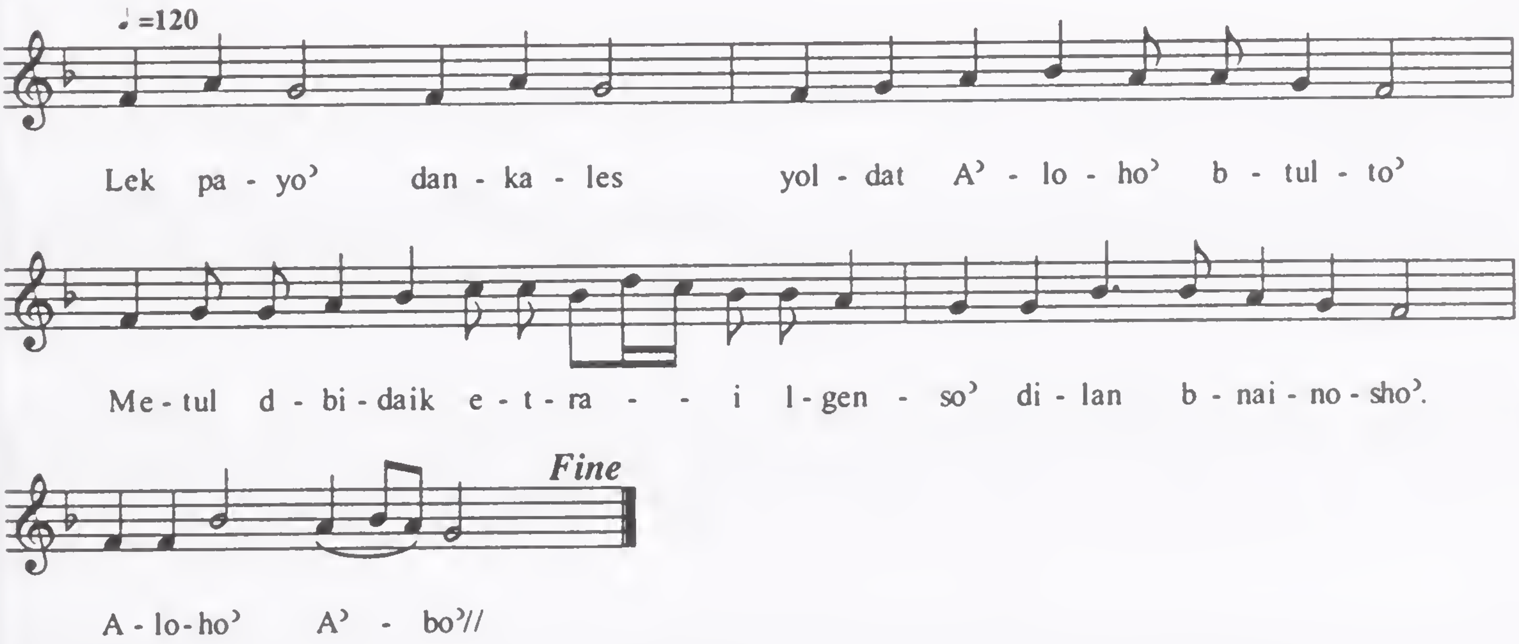
M'aurbo' -4 A

ܒ: ܐܰܝܟ ܡܶܠܬܳܐ ܕܺܝܠܶܟ ܝܳܠܕܰܬ ܐܰܠܳܗܳܐ.
ܟܽܠܗܶܝܢ ܫܰܪܒܳܬܳܐ ܛܳܒܳܬܳܐ ܝܳܗܒܳܢ ܠܶܗ
ܡܶܛܽܠ ܕܒܳܥܽܘܒܶܟ ܐܰܓܶܢ. ܗܰܘ ܕܒܰܡܪܰܘܡܶܐ
ܥܶܠܳܝܶܐ ܥܳܡܰܪ ܠܥܳܠܰܡ ܥܳܠܡܺܝܢ܀



M‘aurbo’ -4 B

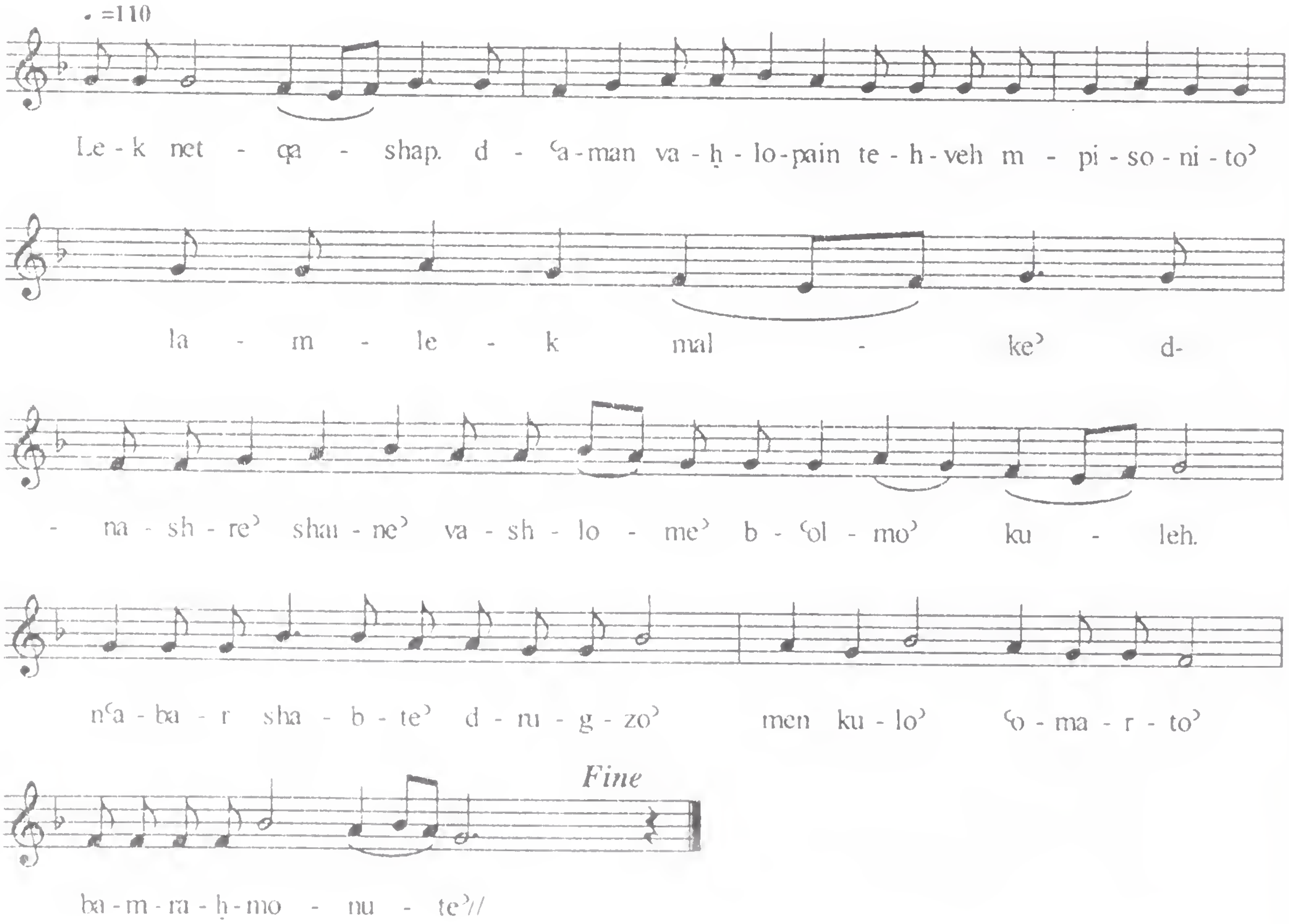
ܠܟܝ ܦܐܝܐ ܕܢܟܠܣ. ܝܠܕܬ ܐܠܗܐ
ܒܬܘܠܬܐ. ܡܛܠ ܕܒܐܝܕܝܟܝ ܐܬܪܥܝ ܠܓܢܣܐ
ܕܝܠܢ ܒܢܝܢܫܐ. ܐܠܗܐ ܐܒܐ܀



M'aurbo' -4 C

ܪܡܫܐ ∴

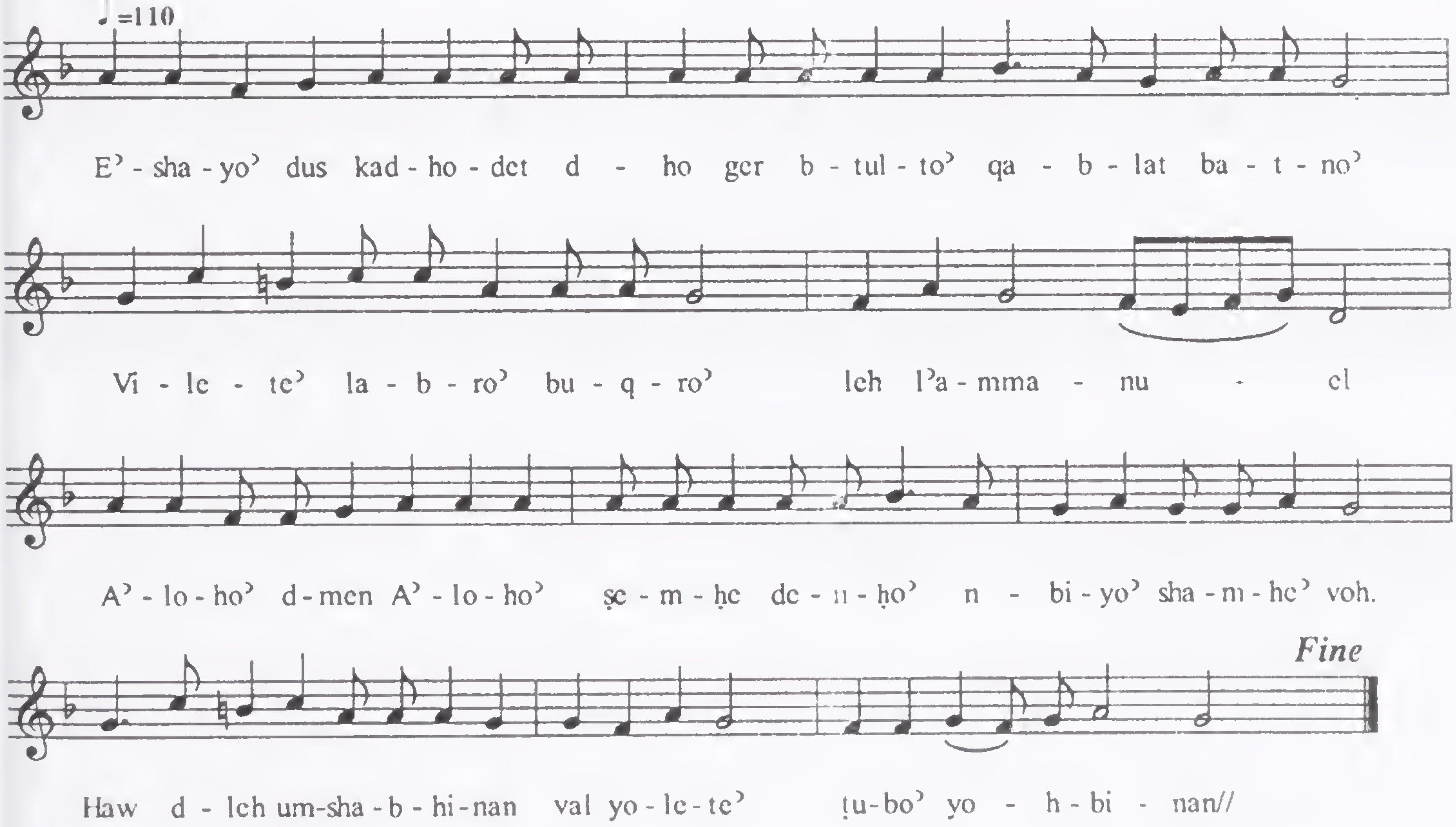
/: ܠܟ ܢܬܟܫܦ. ܕܥܡܢ ܘܚܠܦܝܢ ܬܗܘܐ
ܡܦܝܣܢܝܬܐ ܠܡܠܟ ܡܠܟܐ. ܕܢܫܪܐ ܫܝܢܐ
ܘܫܠܡܐ ܒܥܠܡܐ ܟܠܗ. ܘܢܥܒܪ ܫܒܛܐ
ܕܪܘܓܙܐ ܡܢ ܟܠ ܥܡܪܬܐ ܒܡܪܚܡܢܘܬܗ ∴



M'aurbo' -5 A

ܫܘܒܚܐ܀

ܐ: ܐܫܥܝܐ ܕܐܣ ܟܕ ܚܙܐ ܕܗܐ ܓܝܪ
ܒܬܘܠܬܐ ܩܒܠܬ ܒܛܢܐ. ܘܝܠܕܬ ܠܒܪܐ
ܒܘܟܪܐ ܠܟ ܠܥܡܢܘܐܝܠ. ܐܠܗܐ ܕܡܢ ܐܠܗܐ
ܨܡܚ ܕܢܚܐ ܢܒܝܐ ܫܡܗ ܗܘܐ. ܗܘ ܕܠܟ
ܗܘ ܡܫܒܚܝܢ ܘܠܝܠܕܬܗ ܛܘܒܐ ܝܗܒܝܢ܀



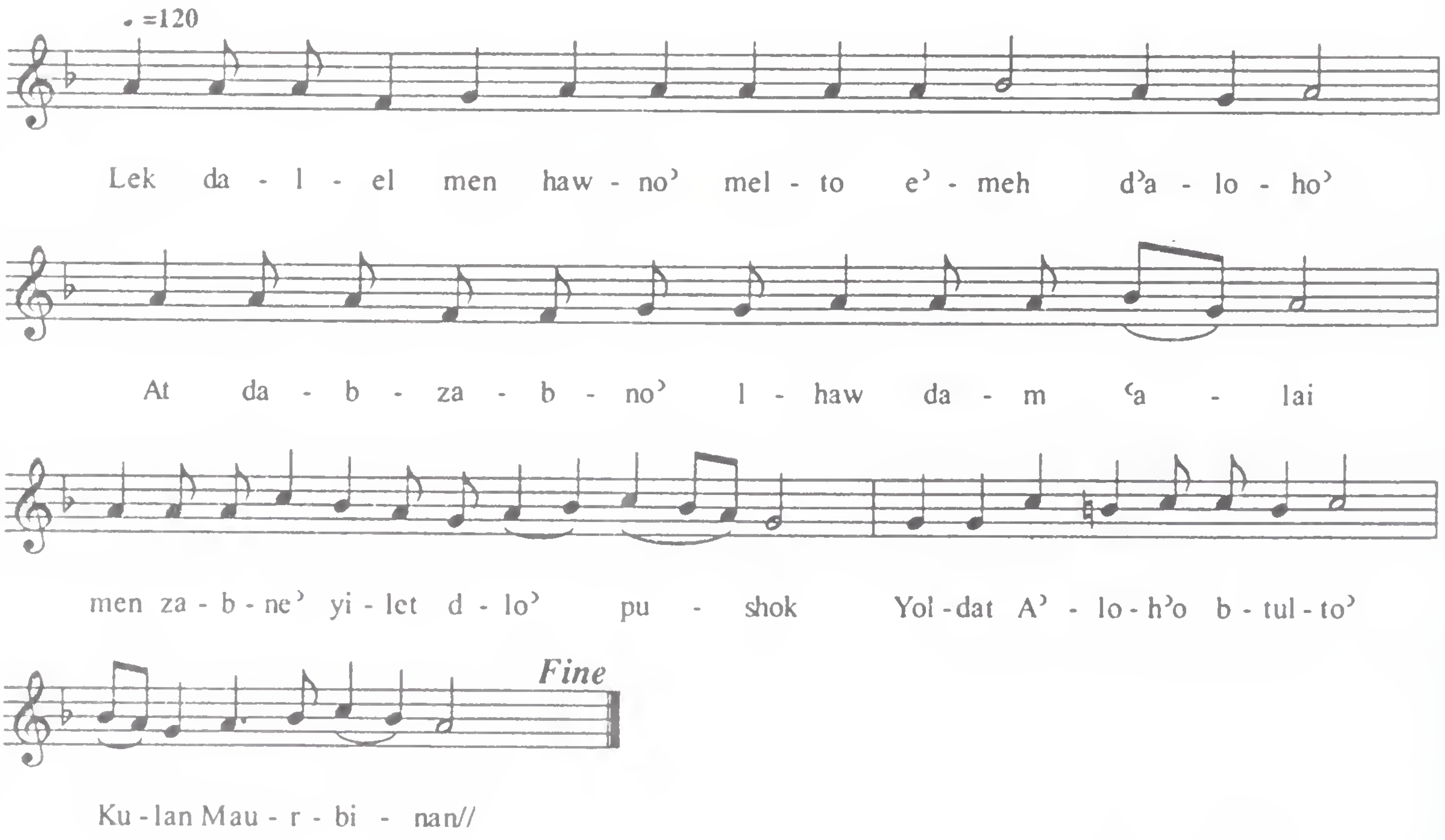
M‘aurbo’ -5 B

ܒ: ܠܟ ܕܐܠܝܠ ܡܢ ܗܘܢܐ

ܘܡܠܬܐ ܐܡܗ ܕܐܠܗܐ: ܐܢܬܝ ܕܒܙܒܢܐ ܠܗܘ

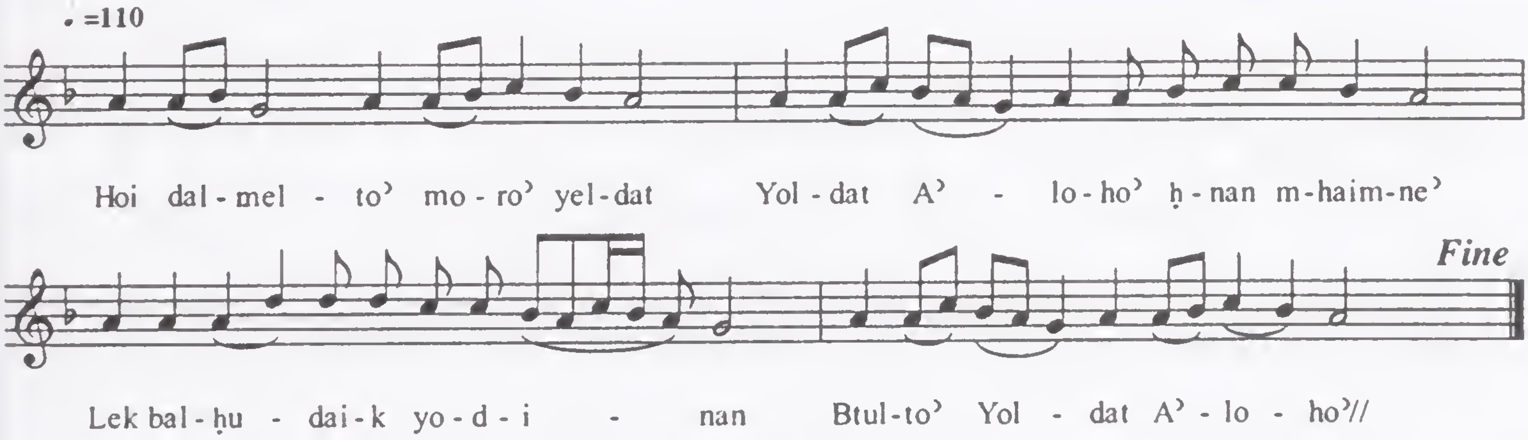
ܕܡܥܠܝ. ܡܢ ܙܒܢܐ ܐܝܠܕܬ ܕܠܐ ܦܘܫܩ ܝܠܕܬ

ܐܠܗܐ ܒܬܘܠܬܐ. ܟܠܢ ܡܘܪܒܝܢܢ܀



M'aurbo' -5 C

ܗ: ܗܘ ܕܠܡܠܬܐ ܘܡܪܐ ܝܠܕܬ. ܝܠܕܬ
ܐܠܗܐ ܚܢܢ ܡܗܝܡܢܐ. ܠܟ ܒܠܚܘܕܝܟ
ܝܕܥܝܢ. ܒܬܘܠܬܐ ܝܠܕܬ ܐܠܗܐ܀

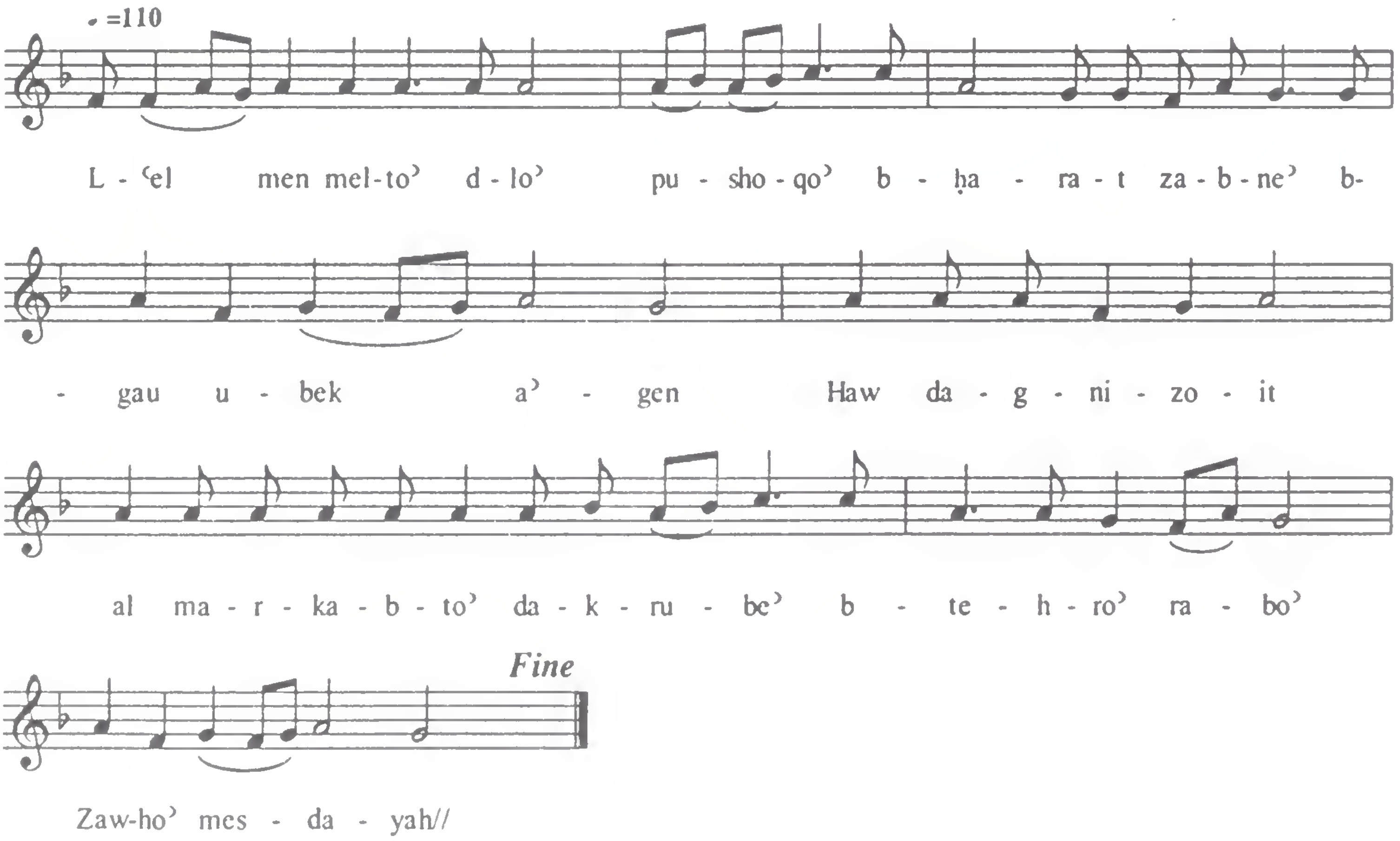


M'aurbo' - 6

A

ܬܘܒ ܬܘܒ܀

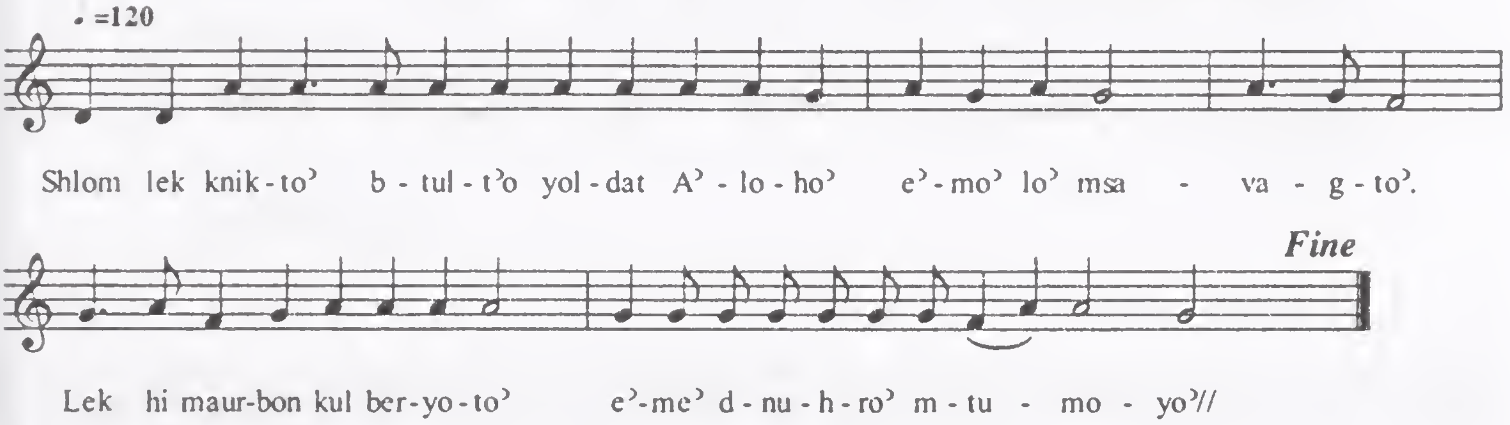
/: ܠܥܠ ܡܢ ܡܠܬܐ ܕܠܐ ܦܘܫܩܐ. ܒܚܪܬ
ܙ̈ܒܢܐ ܒܓܘ ܘܒܟ ܥܓܢ. ܗܘ ܕܓܢܝܙܐܝܬ
ܥܠ ܡܪܟܒܬܐ ܕܟܪ̈ܘܒܐ. ܒܛܗܪܐ ܪܒܐ. ܙܘܚܐ
ܡܫܬܕܝܚ܀



M'aurbo' - 6

B

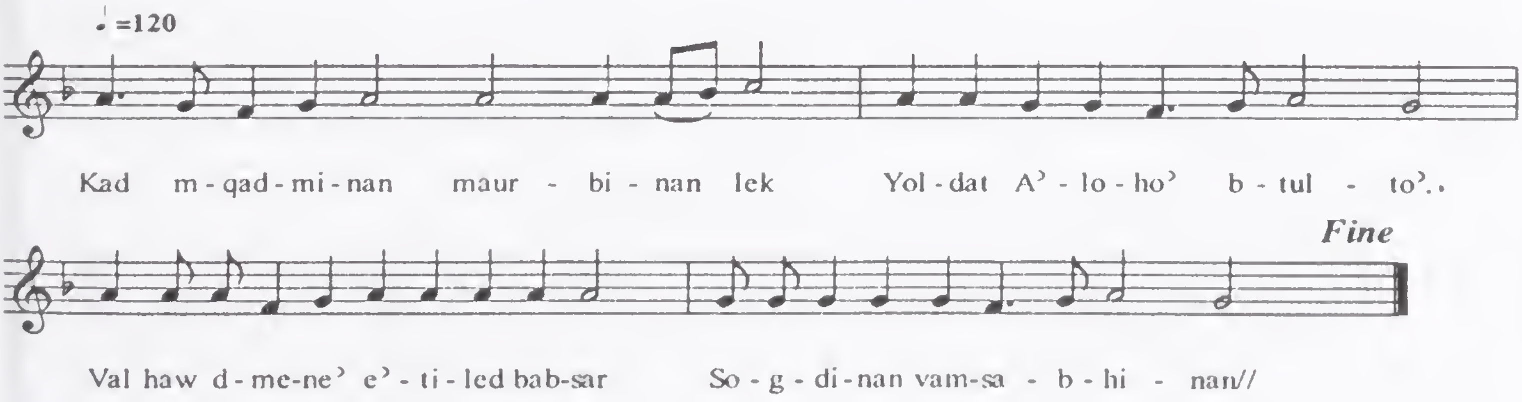
ܒ: ܡܫܡܫܝܢ ܒܢܝ̈ܐ ܒܥܘܠܡܐ ܫܠܡܐ
ܠܟܝ ܐܡܐ ܠܐ ܡܙܘܓܬܐ. ܘܠܟܝ ܗܝ
ܡܩܘܪܒܝܢ ܟܠ ܒܪ̈ܝܬܐ. ܐܡܗ ܕܢܘܗܪܐ
ܡܬܘܡܝܐ܀



M'aurbo' - 6

C

ܒ: ܟܕ ܡܩܕܡܝܢܢ ܡܘܪܒܝܢܢ ܠܟܝ. ܝܠܕܬ
ܐܠܗܐ ܒܬܘܠܬܐ. ܘܥܠܗܘ ܕܡܢܗ ܐܬܝܠܕ
ܒܒܣܪ. ܣܓܕܝܢܢ ܘܡܫܒܚܝܢܢ܀

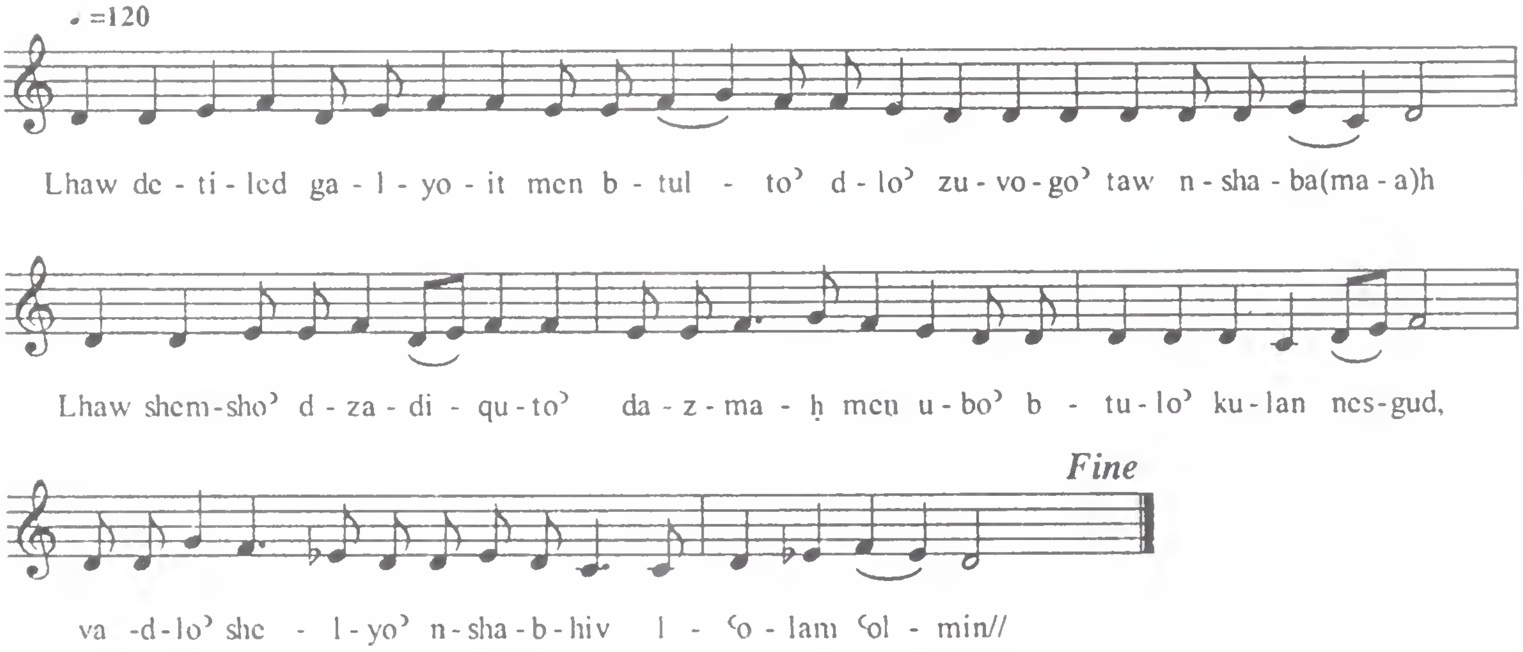


M'aurbo' - 7

A

ܡܥܪܒܐ܀

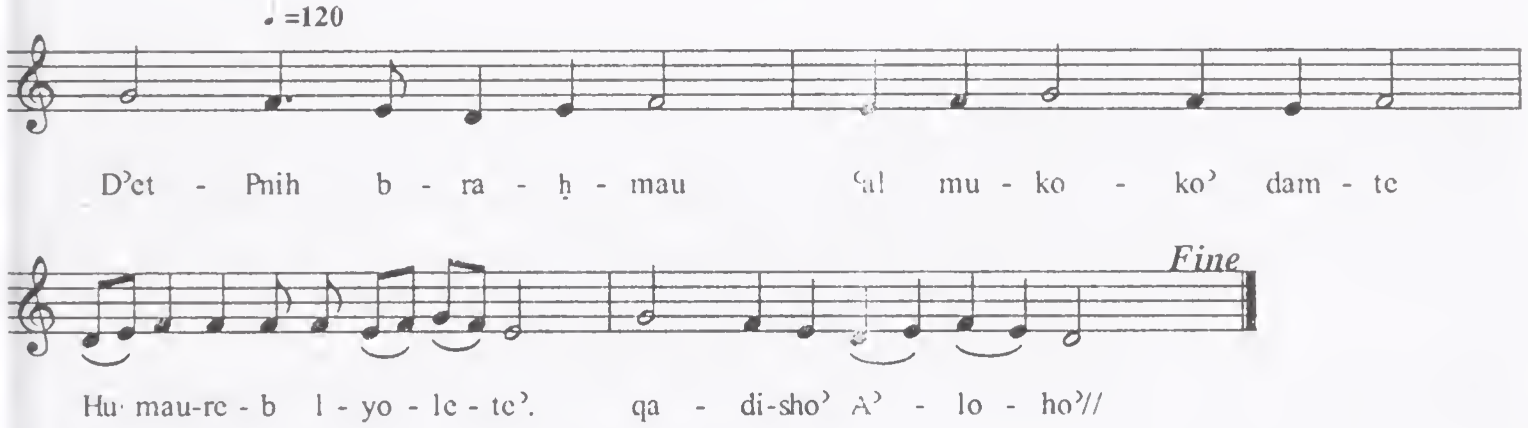
ܐ: ܠܗܘ ܕܐܬܝܠܕ ܓܠܝܐܝܬ ܡܢ
ܒܬܘܠܬܐ ܕܠܐ ܙܘܘܓܐ ܬܘ ܢܫܒܚܝܘܗܝ. ܠܗܘ
ܫܡܫܐ ܕܙܕܝܩܘܬܐ ܕܐܕܢܚ ܡܢ ܥܘܒܐ ܒܬܘܠܐ.
ܟܠܢ ܢܣܓܘܕ: ܘܕܠܐ ܫܠܝܐ ܢܫܒܚܝܘܗܝ ܠܥܠܡ
ܥܠܡܝܢ܀



M'aurbo' - 7

B

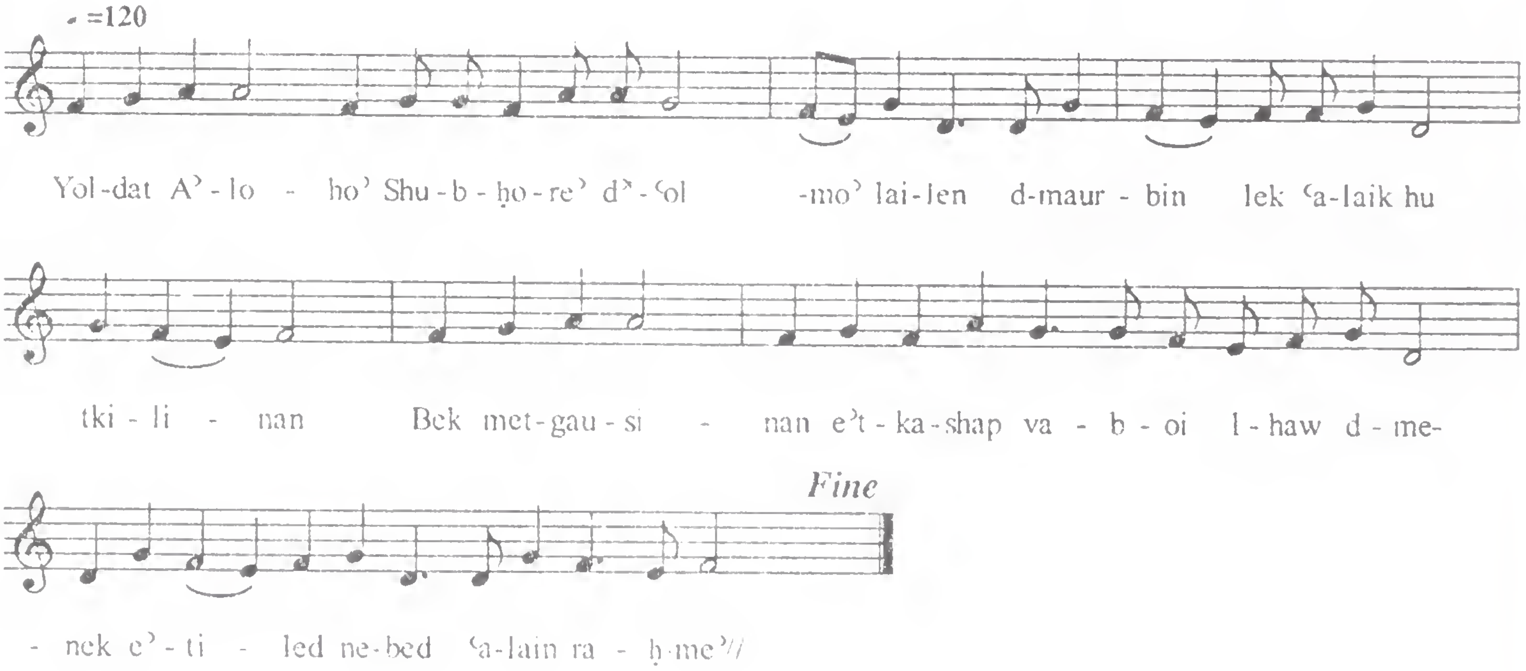
ܒ: ܕܐܬܦܢܝ ܒܪ̈ܚܡܘܗܝ ܥܠ ܡܘܟܟܐ
ܕܐܡܬܗ. ܗܘ ܡܘܪܒ ܠܝܠܕܬܗ. ܩܕܝܫܐ
ܐܠܗܐ܀



M'aurbo' - 7

C

܀ ܝܳܠܕܰܬ ܐܰܠܳܗܳܐ ܫܽܘܒܚܳܪܶܐ
ܕܟܽܠܡܳܐ ܠܰܝܠܶܝܢ ܕܡܰܘܪܒܺܝܢ ܠܶܟܝ ܥܠܰܝܟܝ ܗܽܘ
ܬܟܺܝܠܺܝܢܰܢ. ܒܶܟܝ ܡܶܬܓܰܘܣܺܝܢܰܢ ܐܶܬܟܰܫܰܦ
ܘܰܒܥܳܝ ܠܗܰܘ ܕܡܶܢܶܟܝ ܐܶܬܺܝܠܶܕ ܢܶܥܒܶܕ ܥܠܰܝܢ
ܪ̈ܰܚܡܶܐ܀

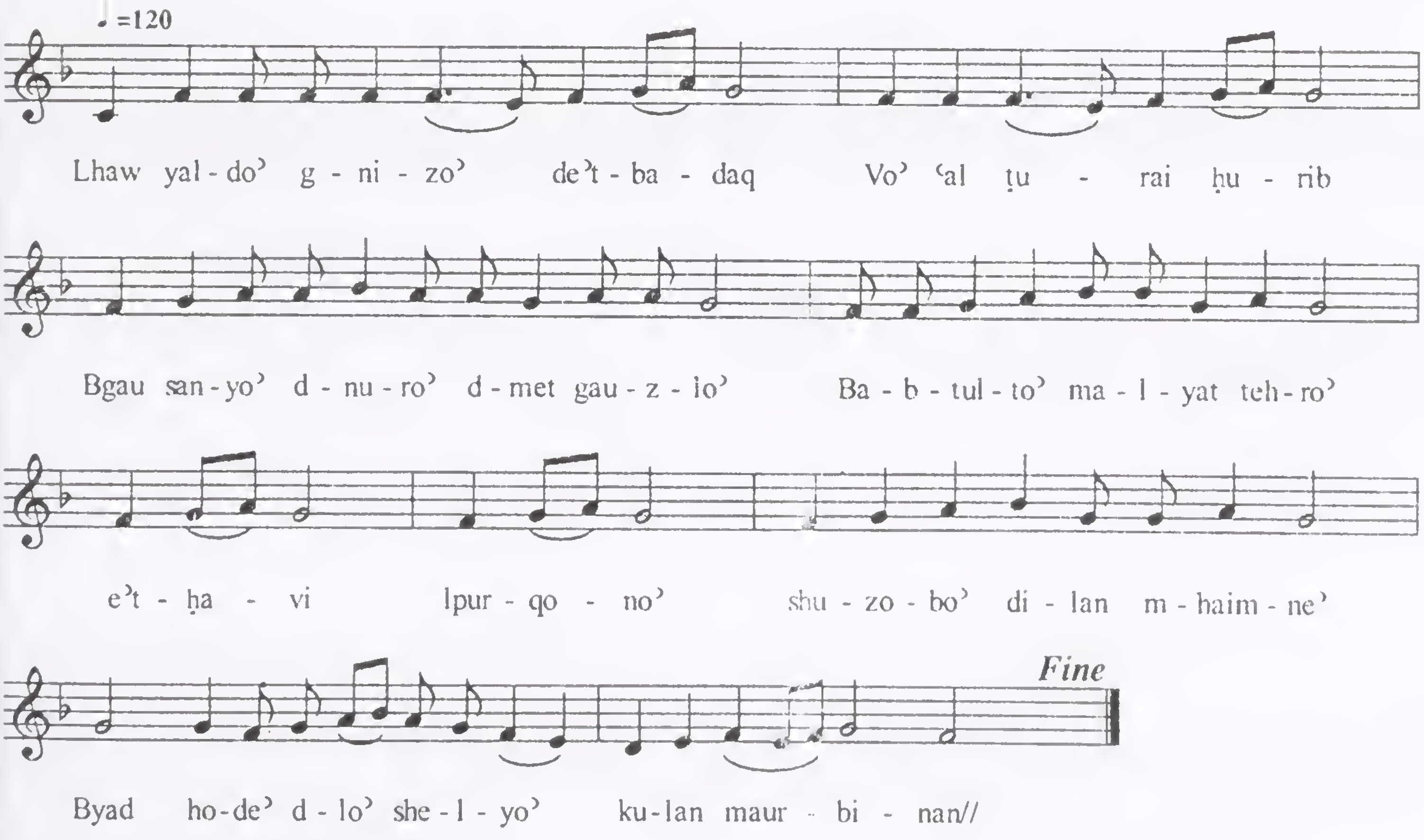


M'aurbo' - 8

A

ܠܩܝܢܬܐ.

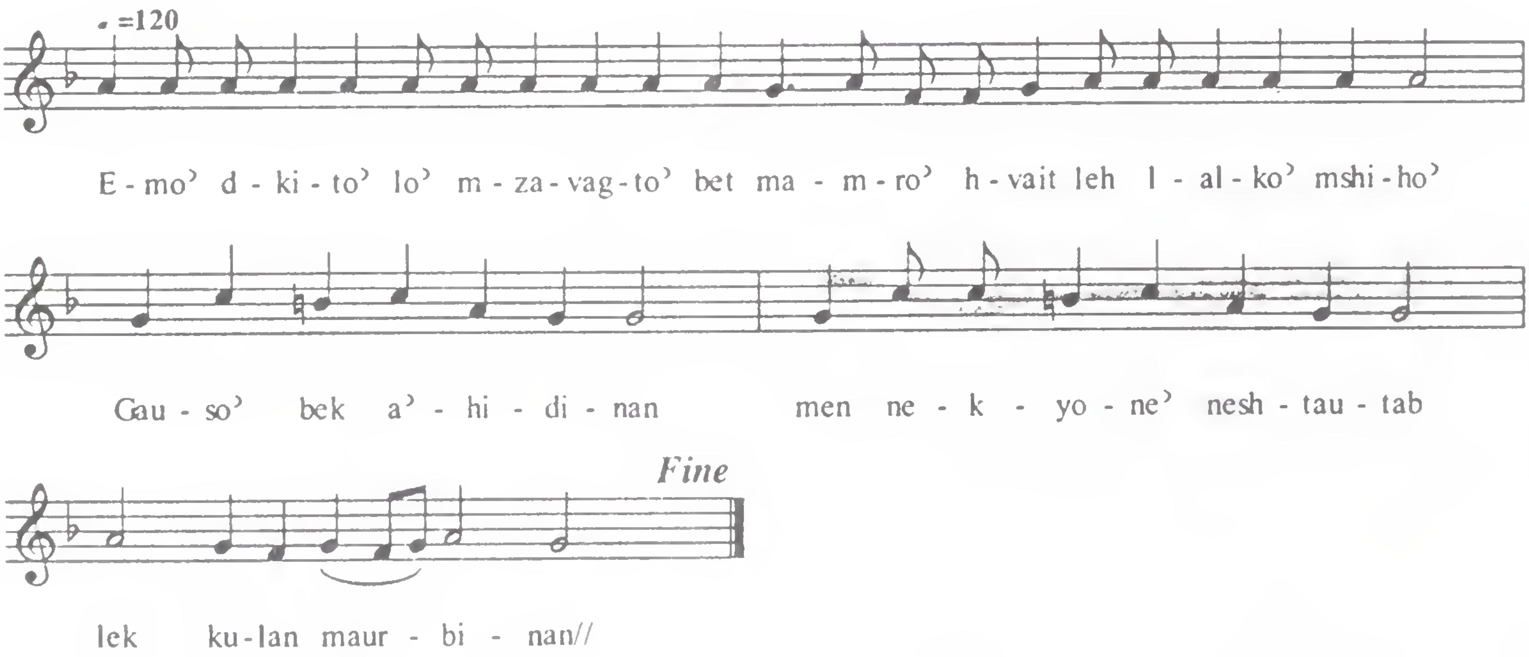
ܐ: ܠܗܘ ܝܠܕܐ ܓܢܝܙܐ ܕܐܬܒܕܩ ܗܘܐ
ܥܠ ܛܘܪܐ ܚܘܪܒ. ܒܓܘ ܣܢܝܐ ܕܢܘܪܐ
ܕܡܬܓܘܙܠܐ. ܒܒܬܘܠܬܐ ܡܠܝܬ ܛܗܪܐ
ܐܬܚܙܝ. ܠܦܘܪܩܢܐ ܘܫܘܙܒܐ ܕܝܠܢ
ܡܗܝܡܢܐ. ܒܝܕ ܗܘܕܐ ܕܠܐ ܫܠܝܐ ܟܠܢ
ܡܥܘܪܒܝܢ܀



M'aurbo' - 8

B

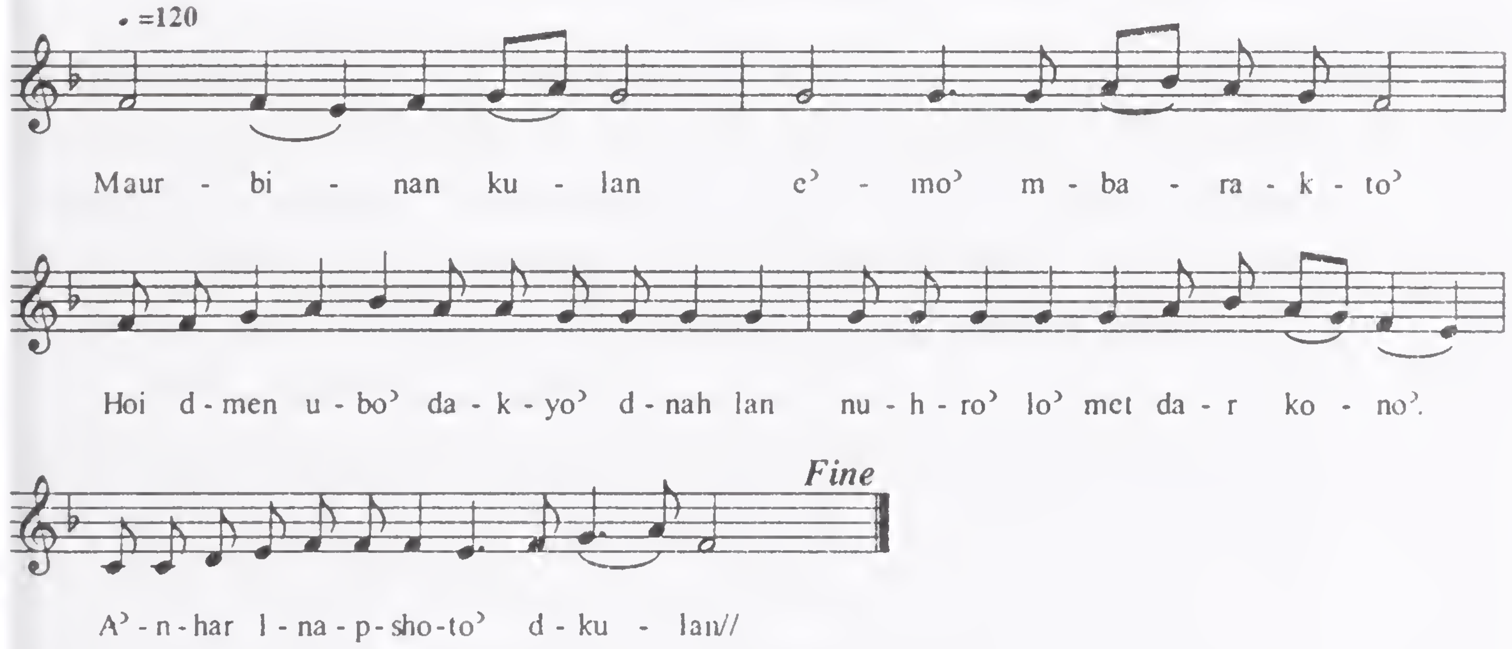
ܒ: ܐܡܐ ܕܟܝܬܐ ܠܐ ܡܙܘܓܬܐ ܒܝܬ
ܡܐܡܪܐ ܗܘܝܬ ܠܗ ܠܡܠܟܐ ܡܫܝܚܐ.
ܘܓܘܣܐ ܒܟ ܐܚܝܕܝܢܢ. ܕܡܢ ܢܟܝܢܐ ܢܫܬܘܙܒ.
ܠܟ ܟܠܢ ܡܥܘܪܒܝܢܢ܀



M'aurbo' - 8

C

ܡܥܘܪܒܝܢܢ ܟܠܢ ܝܘܡܐ ܡܒܪܟܬܐ. ܗܝ
ܕܡܢ ܥܘܒܐ ܕܐܟܝܐ ܕܢܚ ܠܢ ܢܘܗܪܐ ܠܐ
ܡܬܕܪܟܢܐ. ܐܢܗܪ ܠܢܦܫܬܐ ܕܟܠܢ܀



KYONOYO'

'Enyono'

1) *Enyono' comes under the division Kyonoyo (Natural)* . There are 172 individual enyone.

2) *Structure* – Each enyono has its own individual syllabic structure, form and music. Each respective tupso acts as the gushmo (model strophe) for each enyono.

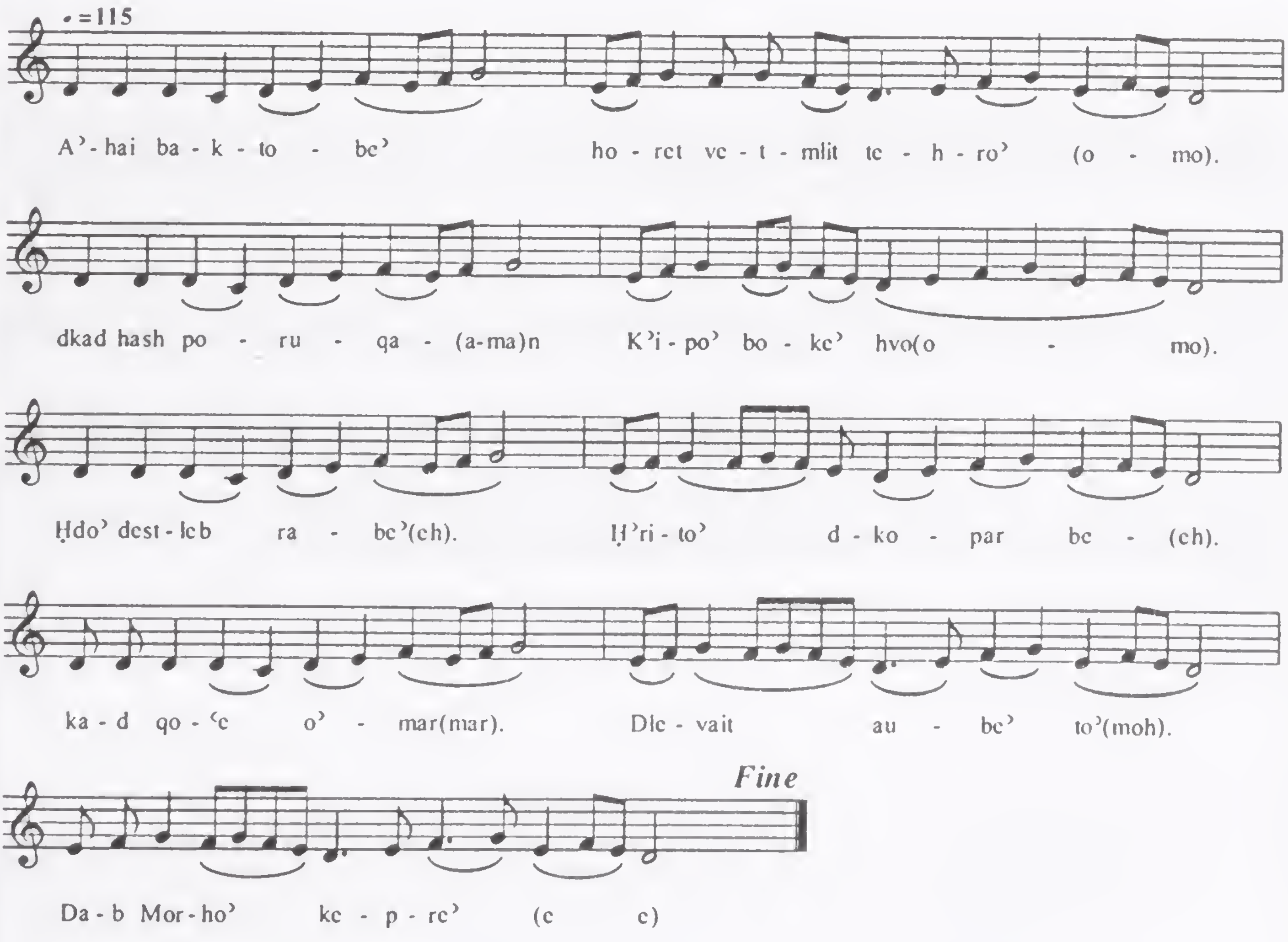
3) *Frequency of Use* – 'Enyone' are included in nearly every liturgical service of the West Syriac tradition. Some enyone are more popular than others, however.

4) *Special Note:* 'Enyone' is a type of responsorial congregational worship. The title of each 'enyono' is determined by the first words of each model strophe. Some of the *'Enyone'* are without music today because the music was lost perhaps due to their rare usage. Also, some 'Enyone' with complicated music have been avoided by translators (see the Mar Thoma liturgical texts and the Syro Malankara Catholic Church), while they have been re-composed to fit a simpler melodic structure like Mor Ephrem. (see the procession hymn 'Al Bethlehem of the Yeldo service of the Malankara Orthodox Church which has been composed in the form of Mar Ephrem).

A'hai Baktobe'

ܐܚܝ ܒܟܬܒܐ܀

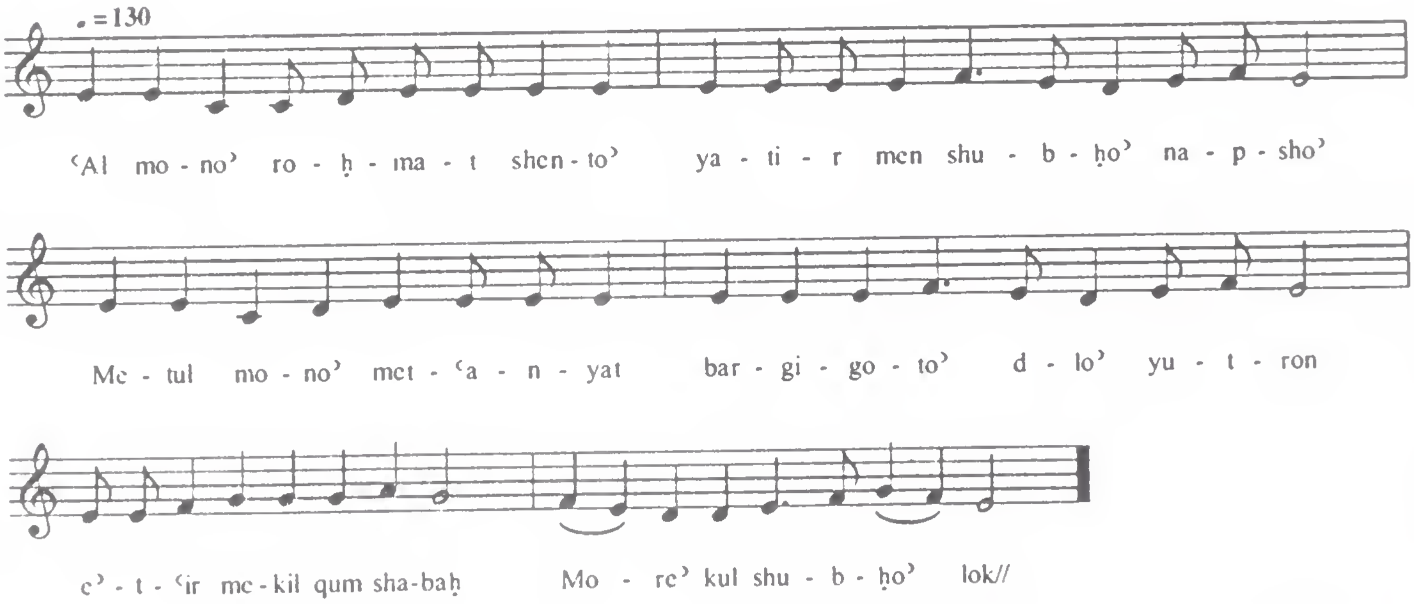
ܠܐܚܝ ܒܟܬܒܐ. ܚܪܬ ܘܐܬܡܠܝܬ ܛܗܪܐ. ܕܟܕ
ܚܫ ܦܪܘܩܢ. ܟܐܦܐ ܒܟܐ ܗܘܐ. ܚܕܐ ܕܐܣܬܠܒ
ܪܒܐ ܚܪܝܬܐ ܕܟܦܪ ܒܗ. ܟܕ ܩܥܐ ܘܐܡܪ
ܕܠܒܝܬ ܐܒܘܟ. ܕܒܡܪܢ ܗܘ ܟܦܪܬ܀



'Al Mono' Rohmat

ܥܠ ܡܢܐ ܪܚܡܬ܀

ܥܠ ܡܢܐ ܪܚܡܬ ܫܢܬܐ ܝܬܝܪ ܡܢ
ܫܘܒܚܐ ܢܦܫܐ. ܡܛܠ ܡܢܐ ܡܬܥܢܝܬ
ܒܪܓܝܓܘܬܐ ܕܠܐ ܝܘܬܪܢ ܐܬܬܥܝܪ ܡܟܝܠ
ܩܘܡ ܫܒܚ. ܡܪܝܐ ܟܠ ܫܘܒܚܐ ܠܟ܀



‘Al Yurednon

ܥܠ ܝܘܪܕܢܢ܀

ܥܰܠ ܝܽܘܪܕܢܳܢ. ܐܰܒܳܐ ܡܶܢ ܪܰܘܡܳܐ ܩܥܳܐ. ܕܗܳܢܰܘ

ܒܪܝ ܚܰܒܺܝܒܳܐ ܕܒܶܗ ܐܶܣܬܒܺܝܬ܀

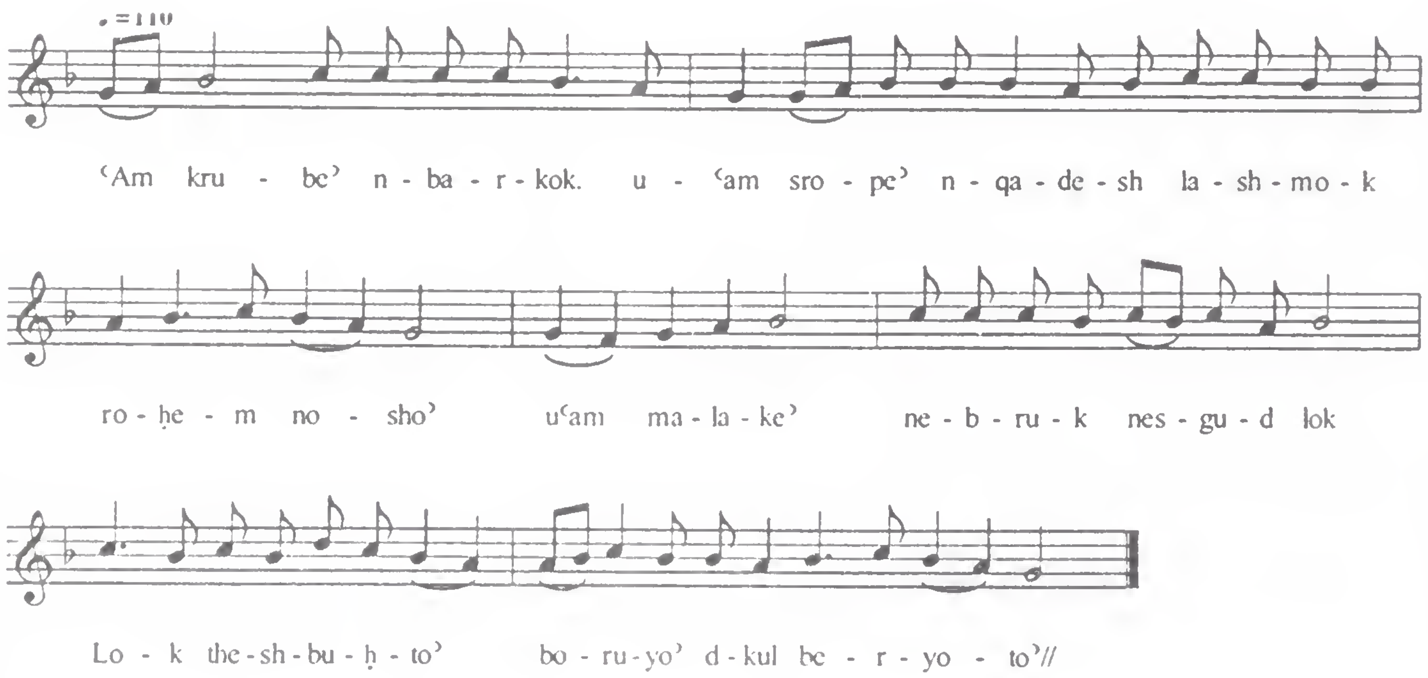
ܒܥܘܒܐ ܐܒܘܗܝ܀ ܢܚܬ ܘܐܬܥܡܕ܀

ܒܥܘܒܐ ܕܐܒܘܗܝ. ܢܚܬ ܥܠ ܡܝܐ.

ܕܢܥܡܕ ܒܗܘܢ ܠܒܪܐ܆ ܘܠܟܠܗ ܥܠܡܐ܀

‘Am Honun Dal ‘el

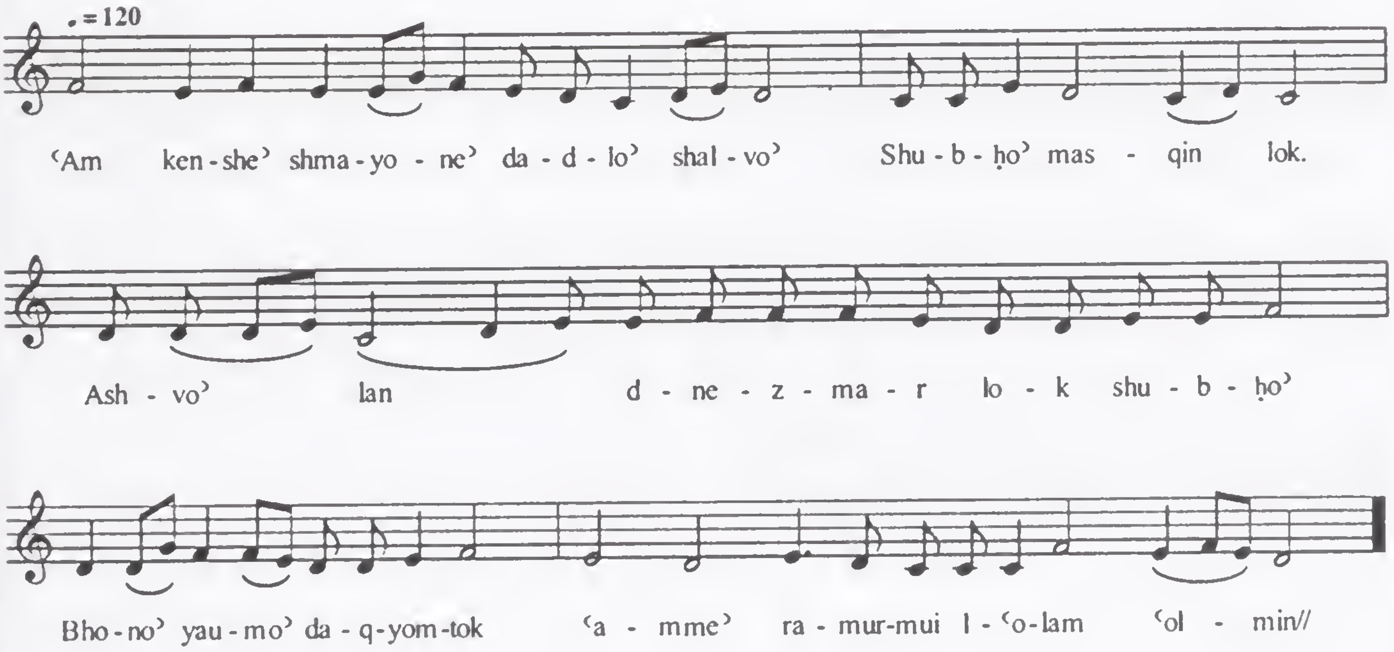
ܥܡ ܗܢܘܢ ܕܠܥܠ܀
ܥܡ ܟܪܘܒܐ ܢܒܪܟܟ. ܘܥܡ ܣܪܦܐ ܢܩܕܫ
ܠܫܡܟ ܪܚܡ ܐܢܫܐ. ܘܥܡ ܡܠܐܟܐ ܢܒܪܘܟ
ܢܣܓܘܕ ܠܟ. ܘܠܟ ܐܬܫܒܘܚܬܐ ܒܪܘܝܐ ܕܟܠ
ܒܪܝܬܐ܀



'Am Kenshe' Shmayone'

ܥܡ ܟܢܫܐ ܫܡܝܢܐ܀

ܥܡ ܟܢܫܐ ܫܡܝܢܐ ܕܕܠܐ ܫܠܘܐ ܫܘܒܚܐ
ܡܣܩܝܢ ܠܟ. ܐܫܘܐ ܠܢ ܕܢܙܡܪ ܠܟ ܫܘܒܚܐ.
ܒܗܢܐ ܝܘܡܐ ܕܩܝܡܬܟ. ܥܡܡܐ ܡܫܒܚܘܗܝ
ܘܪܡܪܡܘܗܝ ܠܥܠܡ ܥܠܡܝܢ܀



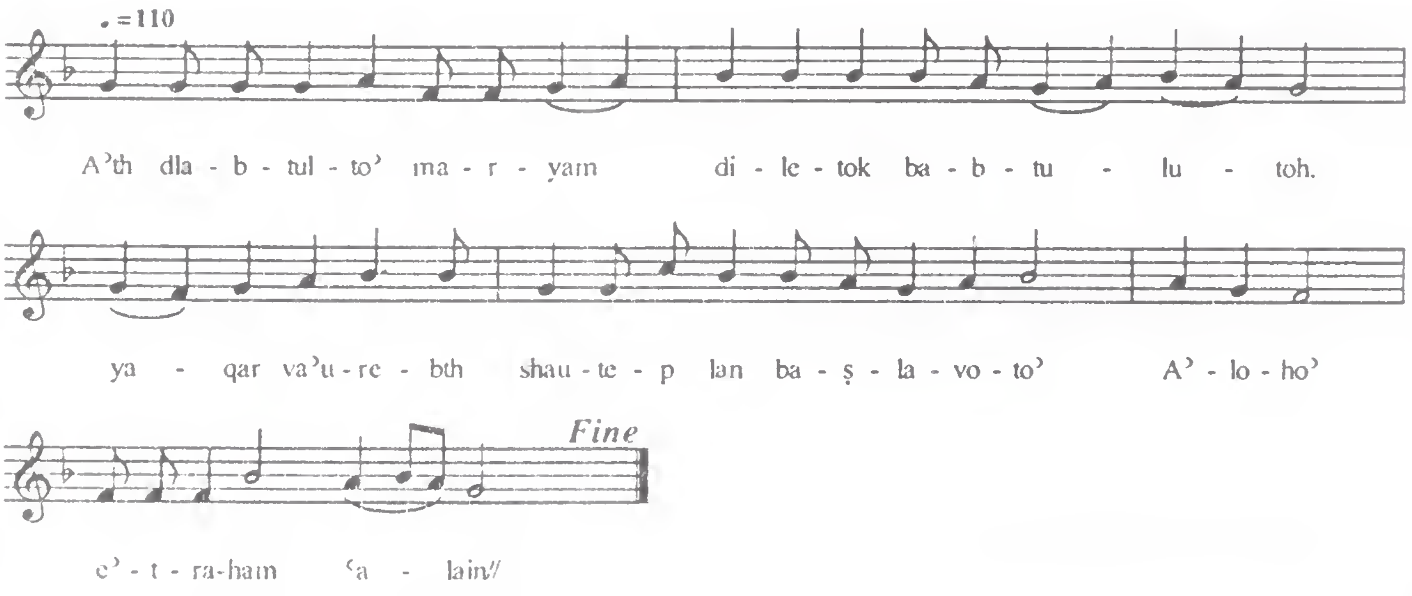
A'th Dabtulto' Maryam

ܐܢܬܝ ܕܒܬܘܠܬܐ ܡܪܝܡ܀

ܐܢܬܝ ܕܒܬܘܠܬܐ ܡܪܝܡ. ܕܝܠܕܬܝ

ܒܒܬܘܠܘܬܗ. ܝܩܝܪ ܘܐܘܪܒܬ. ܫܘܬܦ ܠܢ

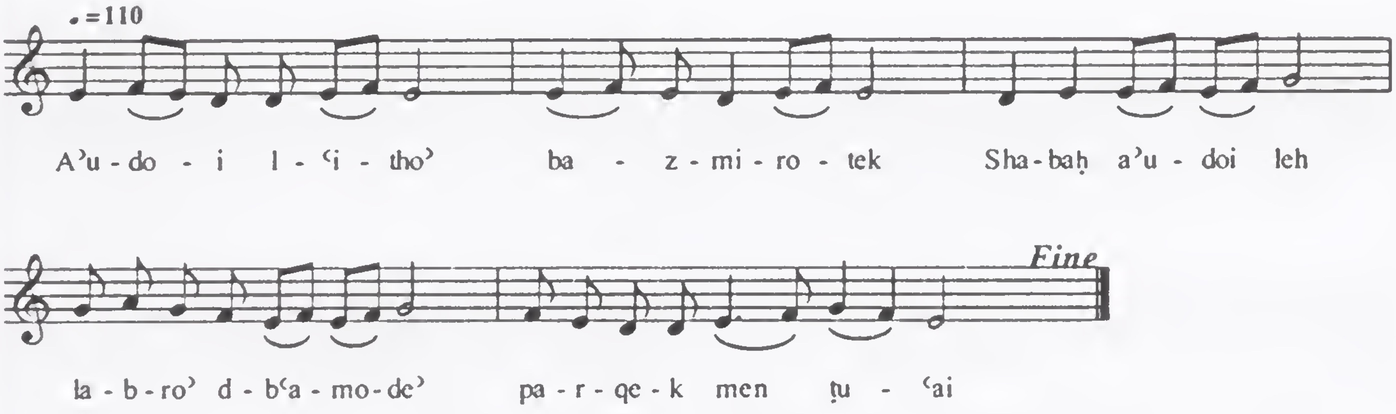
ܒܨܠܘܬܗ. ܐܠܗܐ ܢܬܪܚܡ ܥܠܝܢ܀



‘Aaudoi Leh Itho’

ܐܘܕܝ ܠܗ ܠܥܕܬܐ܀

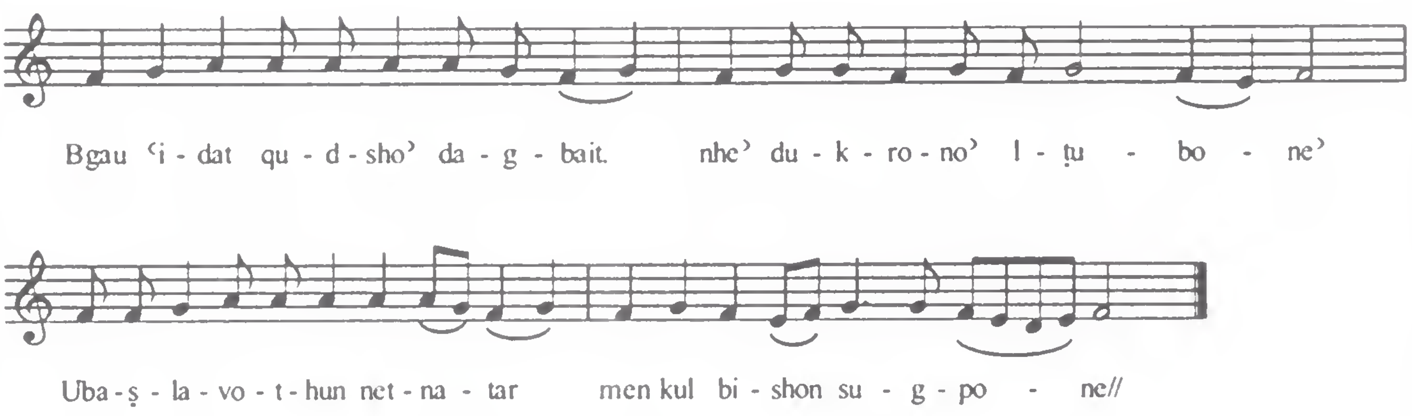
ܐܘܕܝ ܠܗ ܠܥܕܬܐ ܒܙܡܝܪܬܟ. ܫܒܚܝ
ܐܘܕܝ ܠܗ. ܠܒܪܐ ܕܒܥܡܕܗ. ܦܪܩܟ ܡܢ
ܛܘܥܝܝ܀



Bgaw Idat Qudsho’

ܒܓܘ ܥܕܬ ܩܘܕܫܐ܀

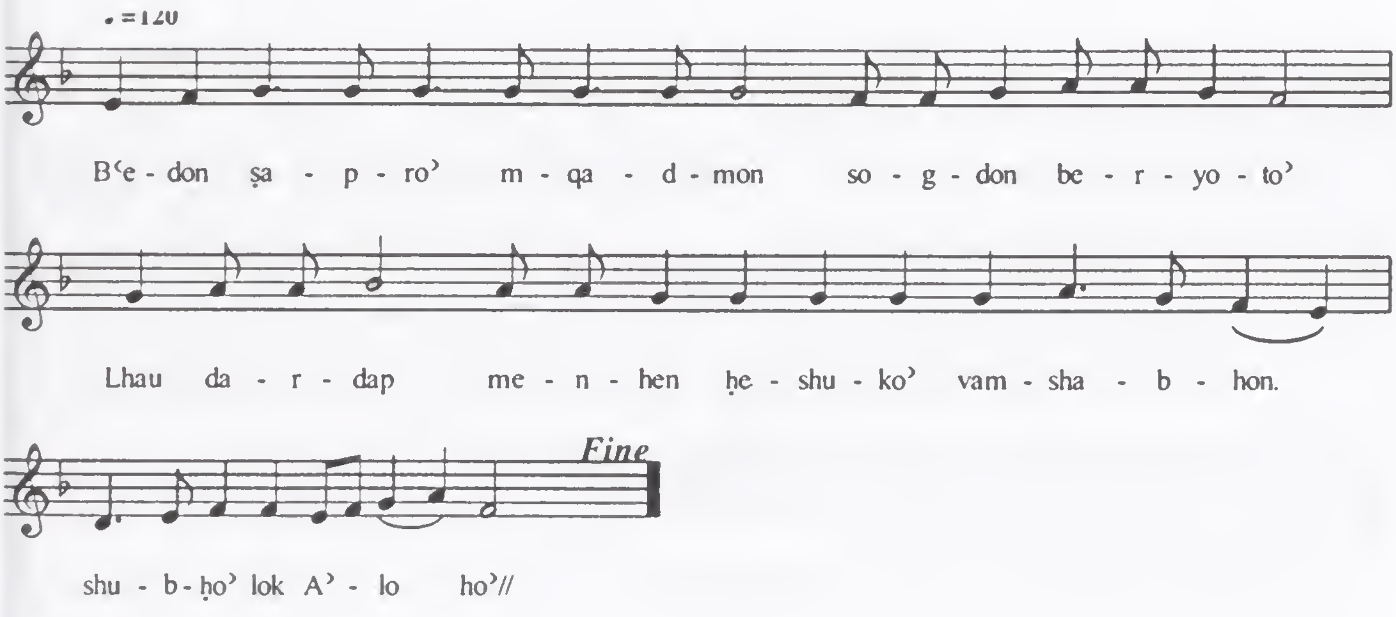
ܒܓܘ ܥܕܬ ܩܘܕܫܐ ܕܓܒܝܬ. ܢܗܐ ܕܘܟܪܢܐ
ܠܛܘܒܢܐ. ܘܫܠܘܬܗܘܢ ܬܬܢܛܪ. ܡܢ ܟܠ
ܒܝܫܢ ܘܣܘܓܦܢܐ.



B ‘Edon Sapro’

ܒܥܕܢ ܨܦܪܐ܀

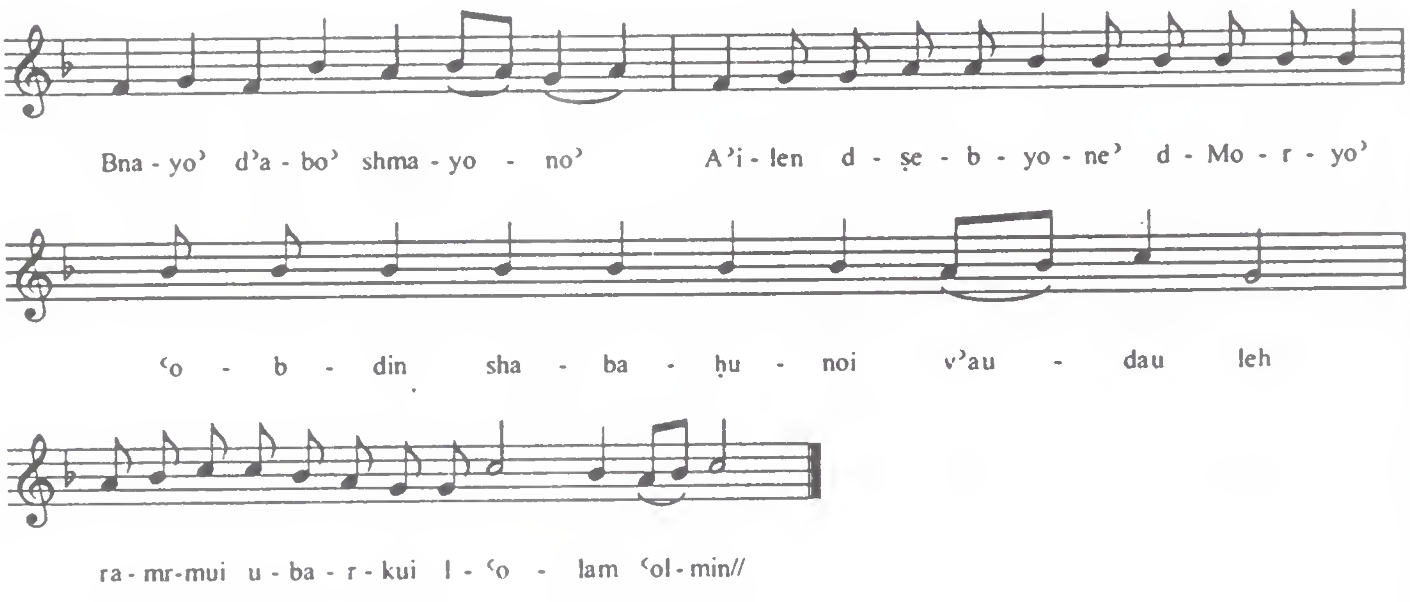
ܒܥܕܢ ܨܦܪܐ ܡܩܕܡܝܢ ܣܓܕܝܢ ܒܪ̈ܝܬܐ.
ܠܗܘ ܕܐܪܕܦ ܡܢܗܝܢ ܚܫܘܟܐ ܘܡܫܒܚܝܢ.
ܫܘܒܚܐ ܠܟ ܐܠܗܐ܀



Bnayo' D'abo' Shmayono'

ܒܢܝܐ ܕܐܒܐ ܫܡܝܢܐ܀

ܒܢܝܐ ܕܐܒܐ ܫܡܝܢܐ. ܐܝܠܝܢ ܕܨܒܝܢܗ ܕܡܪܝܐ.
ܥܒܕܝܢ ܫܒܚܘܢܝܗܝ ܘܐܘܕܘ ܠܗ. ܪܡܪܡܘܗܝ
ܘܒܪܟܘܗܝ ܠܥܠܡ ܥܠܡܝܢ܀

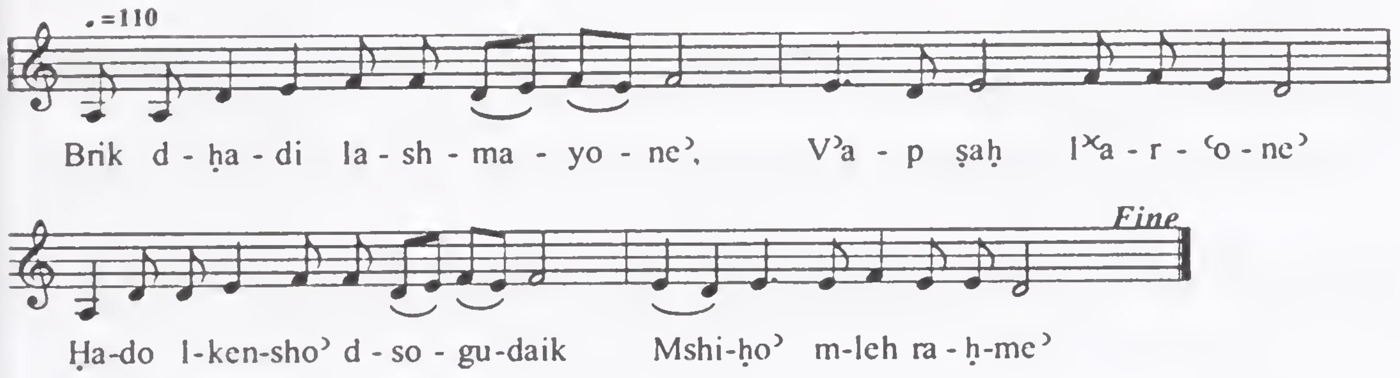


Brik D Hadee

ܒܪܝܟ ܕܚܕܝ ܠܫܡܝܢܐ܀

ܒܪܝܟ ܕܚܕܝ ܠܫܡܝܢܐ ܘܐܦ ܣܚ ܠܐܪܥܢܐ.

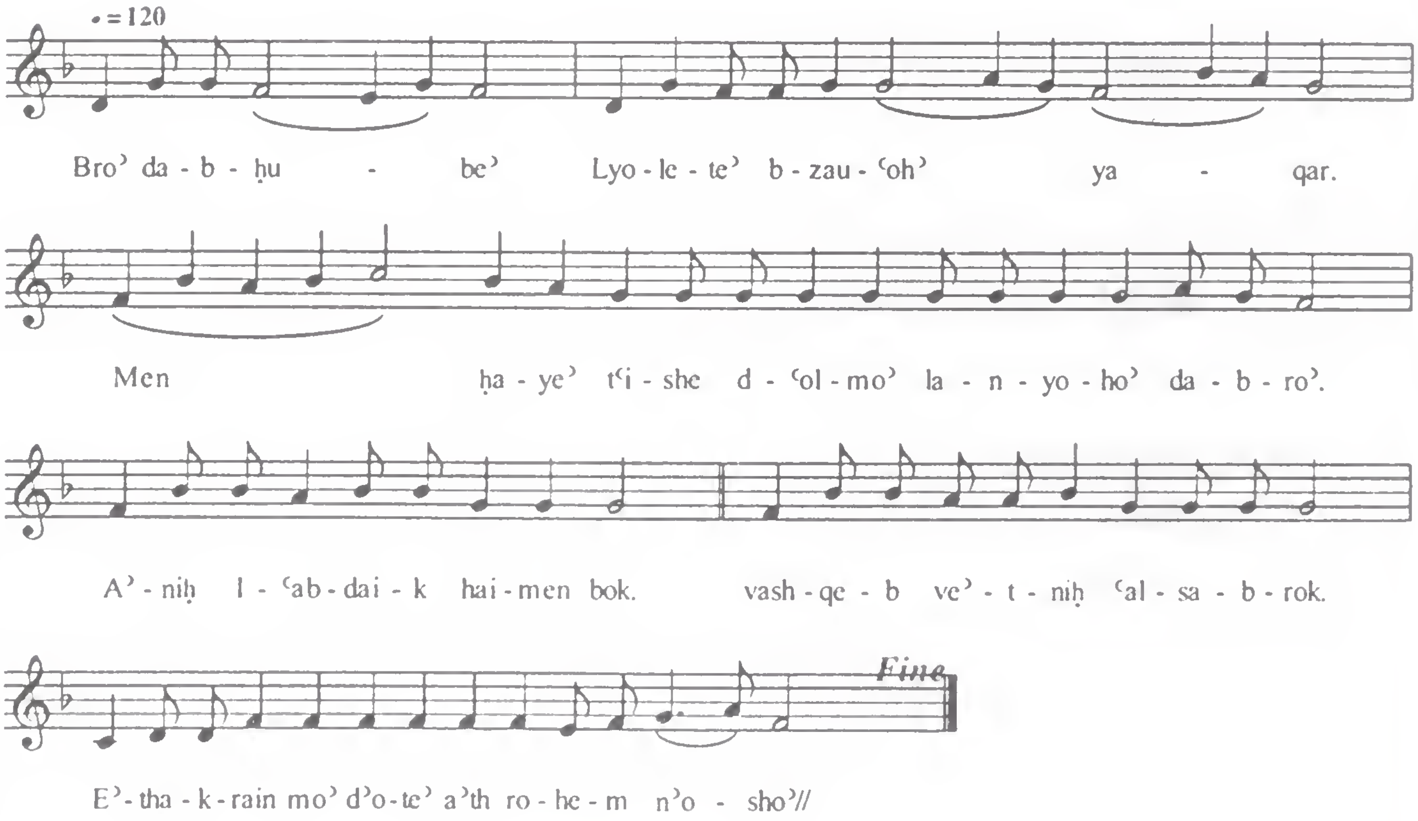
ܚܕܐ ܠܟܢܫܐ ܕܣܓܘܕܝܟ ܡܫܝܚܐ ܡܠܐ ܪܚܡܐ܀



Bro' Dab' Hubeh

ܒܪܐ ܕܚܘܒܗ ܀

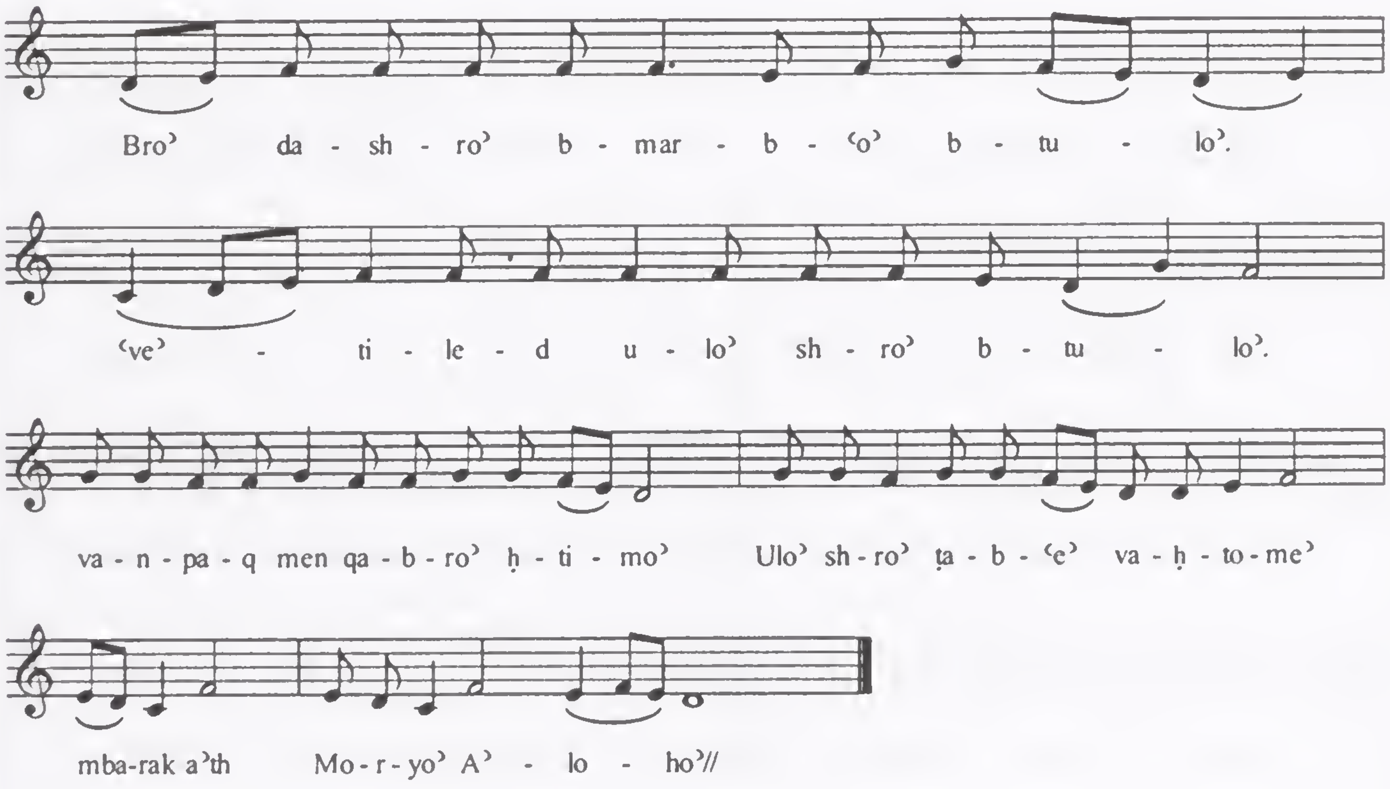
ܒܪܐ ܕܚܘܒܗ. ܠܠܝܬܐ ܒܙܘܥܗ ܝܩܪ.
ܘܡܢ ܚܝ̈ܐ ܬܥܝ̈ܫܐ ܕܥܠܡܐ ܠܢܝܚܐ
ܕܒܪܐ. ܐܢܝܚ ܠܥܒܕܝܟ. ܕܗܝܡܢܘ ܒܟ. ܘܫܒܘܩ
ܘܐܬܢܝܚ ܥܠ ܣܒܪܟ. ܐܬܟܪܝܢ ܡܐ
ܕܐܬܐ ܐܬ ܪܚܡ ܐܢܫܐ ܀



Bro' Dashro' B Mar Bob Tulo'

ܒܪܐ ܕܫܪܐ ܒܡܪܒܥܐ ܒܬܘܠܐ ܀

ܗ- ܒܪܐ ܕܫܪܐ ܒܡܪܒܥܐ ܒܬܘܠܐ. ܘܐܬܝܠܕ ܘܠܐ
ܫܪܐ ܒܬܘܠܐ. ܘܢܦܩ ܡܢ ܩܒܪܐ ܚܬܝܡܐ. ܘܠܐ
ܫܪܐ ܛܒܥܐ ܘܚܬܡܐ. ܡܒܪܟ ܐܢܬ ܡܪܝܐ
ܐܠܗܐ ܀



BSapro' NQadem Lasuluto'

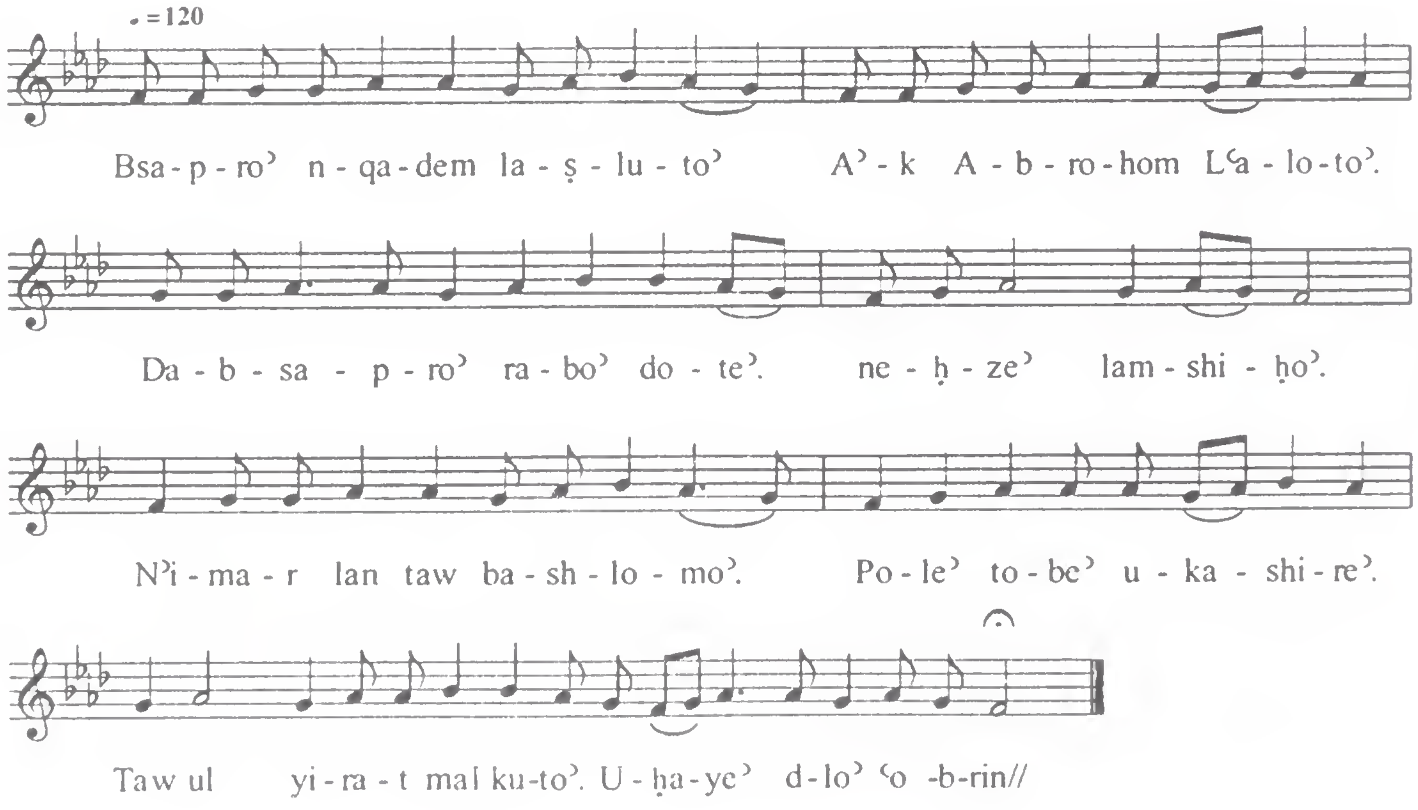
ܦܬܓܡ . ܐܒܪܗܡ ܠܥܠܬܐ ܘܡܩܪܒܢܐ ❖

ܒܨܦܪܐ ܢܩܕܡ ܠܨܠܘܬܐ . ܐܟ ܐܒܪܗܡ ܠܥܠܬܐ .

ܕܒܨܦܪܐ ܪܒܐ ܕܐܬܐ . ܢܚܙܐ ܠܡܫܝܚܐ .

ܢܐܡܪ ܠܢ ܬܘ ܒܫܠܡܐ . ܦܠܚܐ ܛܒܐ ܘܟܫܝܪܐ .

ܬܘ ܝܪܬܘ ܡܠܟܘܬܐ . ܘܚܝܐ ܕܠܐ ܥܒܪܝܢ ❖

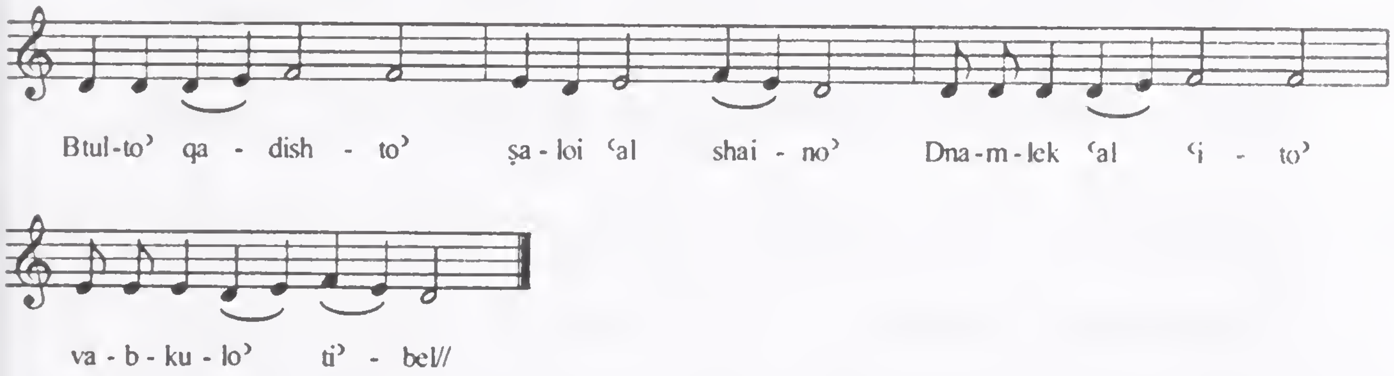


Btulto' Qadishto'

ܒܬܘܠܬܐ ܩܕܝܫܬܐ܀ ܫܘ̈ܒܚ ܘܣܘ̈ܓܕܐ܀

ܒܬܽܘܠܬܳܐ ܩܰܕܺܝܫܬܳܐ. ܨܰܠܳܝ ܥܰܠ ܫܰܝܢܳܐ.

ܕܢܶܡܠܶܟ ܥܰܠ ܥܺܕܬܳܐ: ܘܰܒܟܽܠܳܗ̇ ܬܺܐܒܶܠ܀



D'gabore'

ܕܓܒܪ̈ܐ ܀

ܐܢܐ ܐܢܐ ܕܐܩܝܡܬ ܠܟܠ ܓܒܪ̈ܐ. ܘܩܛܠܬܗ
ܐܘ ܡܘܬ ܩܡ ܒܗ ܠܡܘܬܐ. ܐܠܐ ܟܠܗ ܒܪ ܡܪܝܡ
ܘܐܝܟ ܓܒܪܐ. ܩܛܠܬܗ ܕܓܒܪ̈ܐ. ܡܬܪܕܘܗܝ
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ܡܘܬܐ. ܐܦ ܟܠܗܝ ܒܪ ܓܒܪ̈ܐ. ܗܘ ܕܟܠܗ ܒܗ
ܟܪܣܐ ܕܦܪܩܐ ܘܓܒܪܐ ܟܠܝܢ. ܐܢܐ ܫܒܩܬܗ
ܘܐܪܡܝܬܗ. ܒܗܘ ܐܪܐ ܒܐܪܥܐ ܕܡܘܬܐ.
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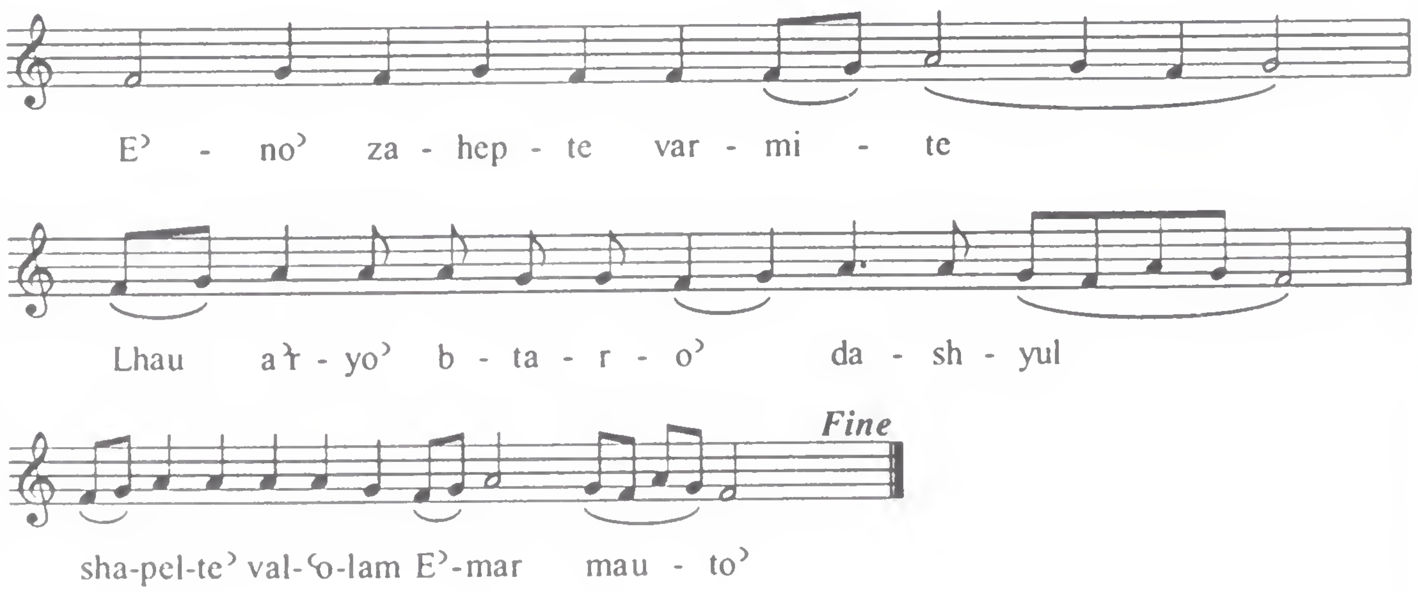

D Haw Datin Kul Beryoto'

ܐܘ. ܗܘ ܕܐܬܝܢ ܟܠ ܒܪܝܬܐ܀

ܗܘ ܕܐܬܝܢ ܟܠ ܒܪ̈ܝܬܐ ܩܝܣܐ ܕܐܨܛܠܝܒ
ܐܬܢܐ. ܗܘ ܚܝܐ ܘܡܥܒܕ ܚ̈ܝܐ ܡܘܬܐ ܛܥܡ
ܗܘܐ ܒܨܒܝܢܗ. ܗܘ ܕܠܐ ܐܘܚܕܢ ܠܗ ܣܘ̈ܦܐ:
ܐܠܐ ܡܫܝܟܢ ܠܗ ܒܪ̈ܝܬܐ: ܒܩܒܪܐ ܓܢܐ ܗܘܐ
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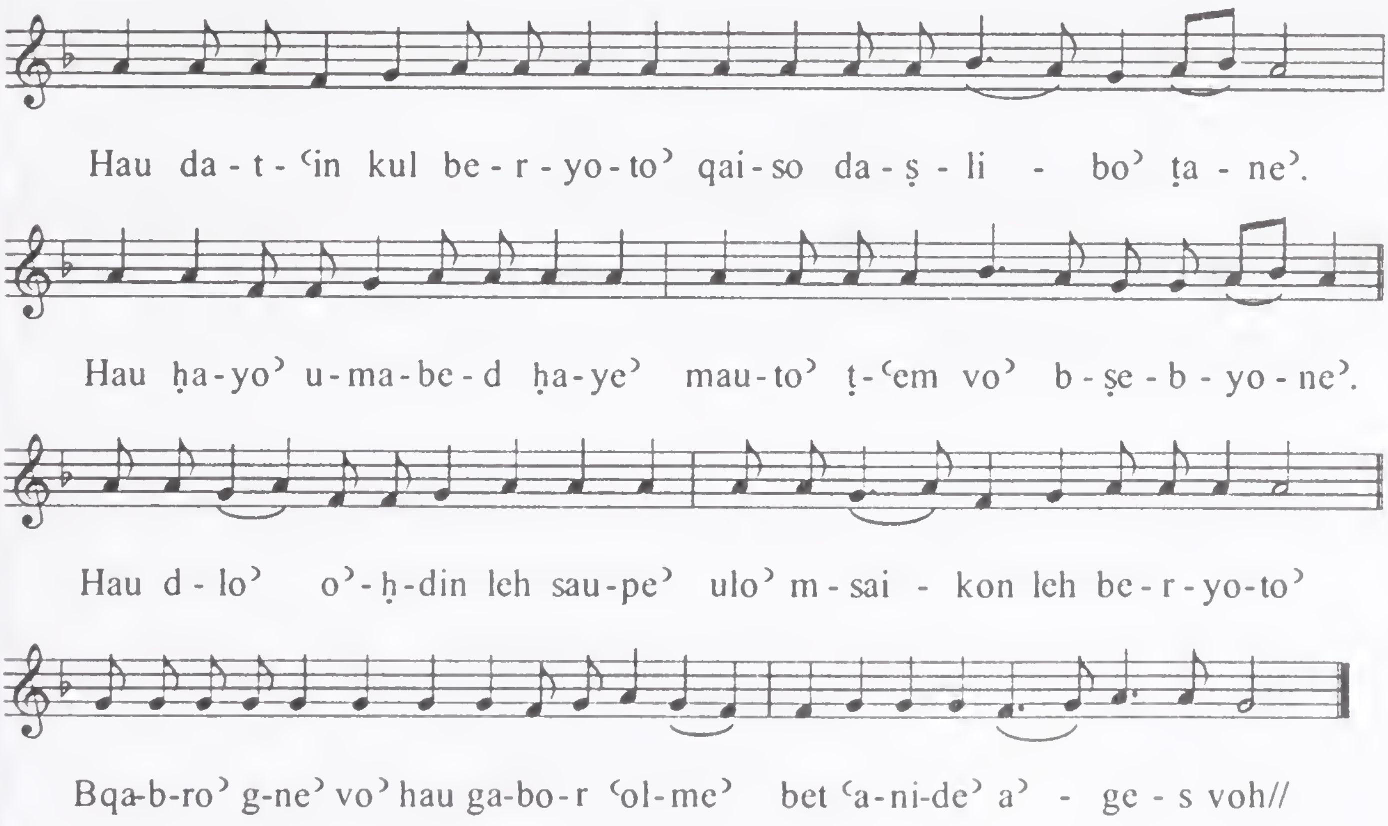
ܗܘܐ܀

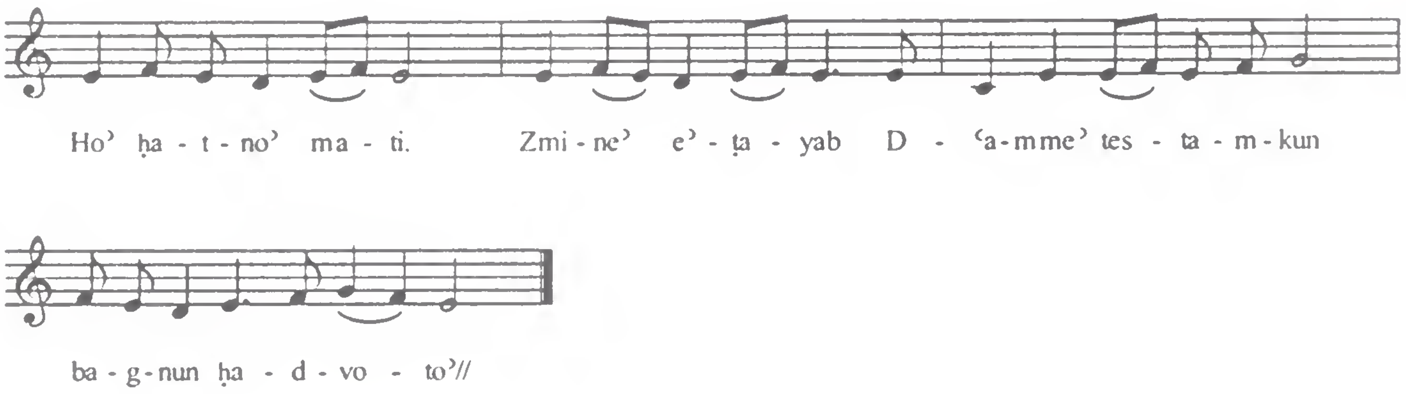


Dho' Hatono' Mathi'

ܗܐ ܚܬܢܐ ܡܛܝ܀

ܗܐ ܚܬܢܐ ܡܛܝ. ܐܬܛܝܒܘ. ܕܥܡܗ

ܬܣܬܡܟܘܢ ܒܓܢܘܢ ܚܕܘܬܐ܀



E'mo' D'Keeto'

ܐܡܐ ܕܟܝܬܐ. ܐܘ. ܗܘ ܕܒܬܘܠܝܐ܀
ܐܡܐ ܕܟܝܬܐ ܒܬܘܠܬܐ ܕܠܐ ܡܘܡܐ. ܒܥܝ
ܡܢ ܝܠܕܟ ܕܐܒܪܚܡܘ ܢܣܥܪܢ ܫܠܘܬܟ
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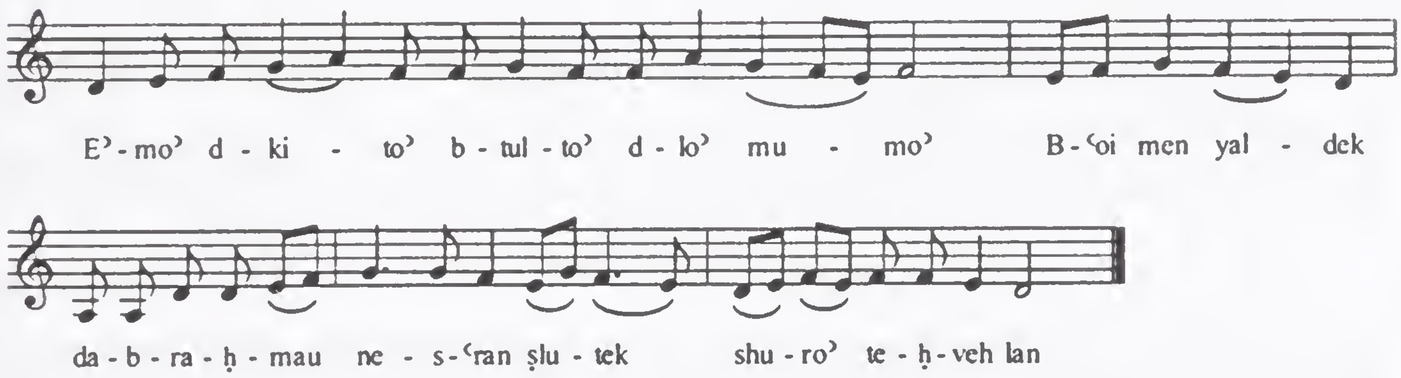

‘Erbo’ No’ Mor A’bido’

ܥܪܒܐ ܐܢܐ ܡܪܝ ܐܒܝܕܐ܀

ܥܪܒܐ ܐܢܐ ܡܪܝ ܐܒܝܕܐ ܕܫܒܩܬ ܐܘܪܚܐ

ܕܚܝܐ. ܘܪܗܛܬ ܒܬܪ ܣܪܝܩܘܬܐ ܪܥܝܐ ܛܒܐ ܦܘܩ

ܒܒܥܘܬ. ܘܠܐ ܬܪܦܝܢ ܐܒܝܕ ܡܢܟ: ܐܠܐ ܬܡܢܝܢ

ܒܓܙܪܟ: ܥܡ ܡܟܣܐ ܗܝ ܚܛܝܬܐ ܘܥܡ

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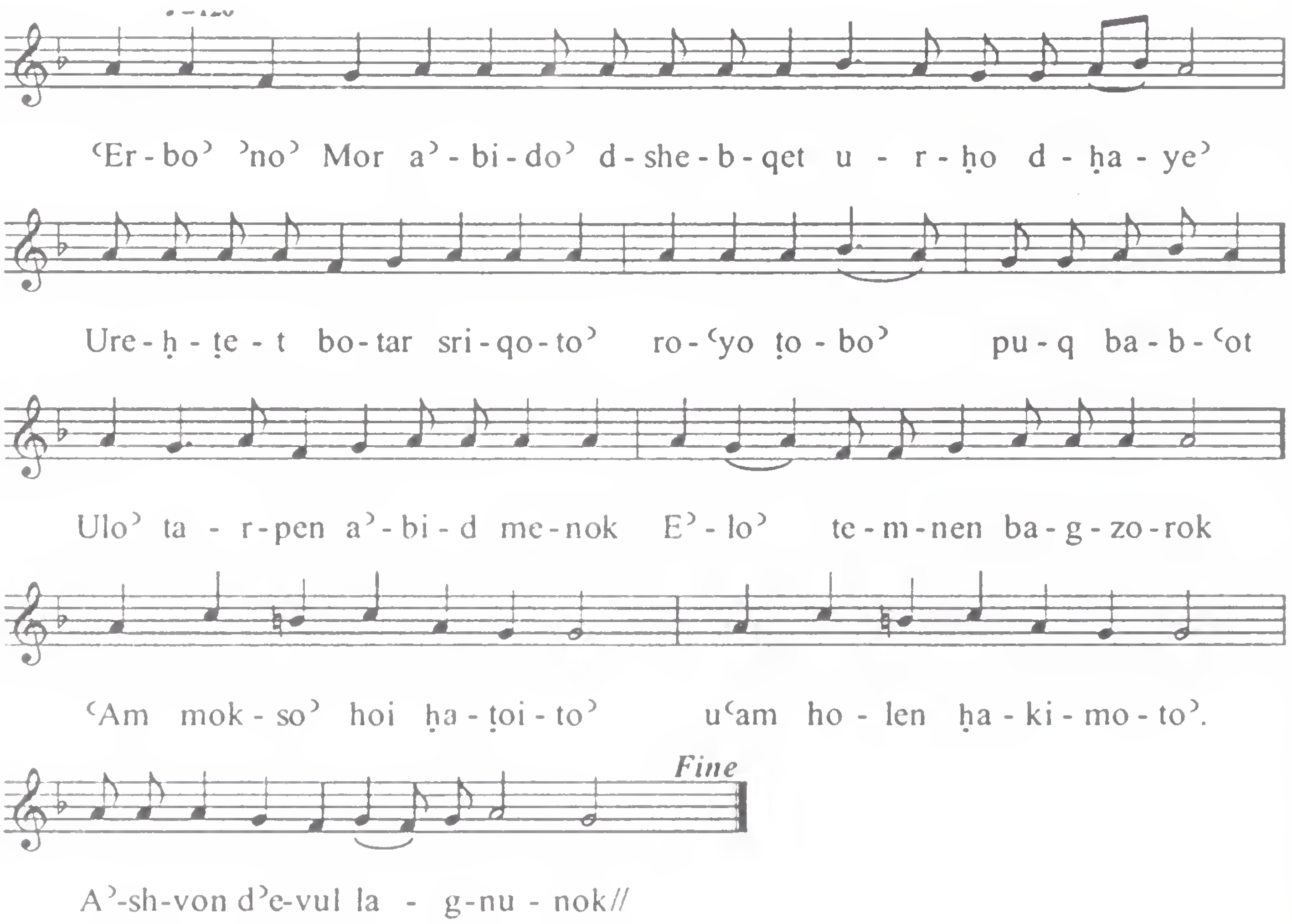
ܠܓܢܘܢܟ܀

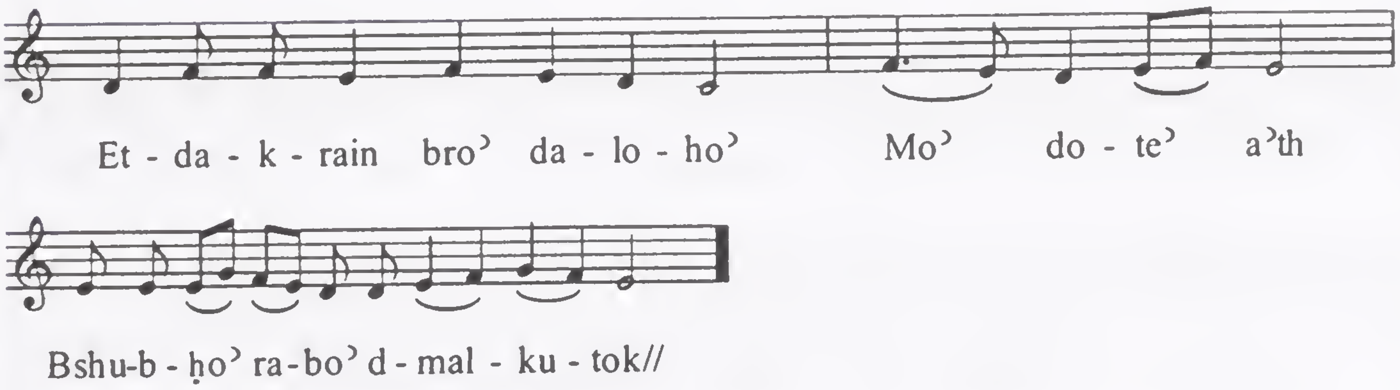


E't Dakrain Bro' D'aloho'

ܐܬܕܟܪܝܢ ܒܪܐ ܕܐܠܗܐ܀

ܐܬܕܟܪܝܢ ܒܪܐ ܕܐܠܗܐ. ܡܐ ܕܐܬܐ ܐܢܬ.

ܒܫܘܒܚܐ ܪܒܐ ܕܡܠܟܘܬܟ܀



Etir Hatoyo’

ܐܬܥܝܪ ܚܛܝܐ܀

ܐܬܥܝܪ ܚܛܝܐ. ܥܕ ܐܝܬ ܠܟ ܐܬܪܐ
ܠܬܝܒܘܬܐ. ܘܒܕܡܥܐ ܘܒܚܢܓܬܐ. ܡܪܘܩ
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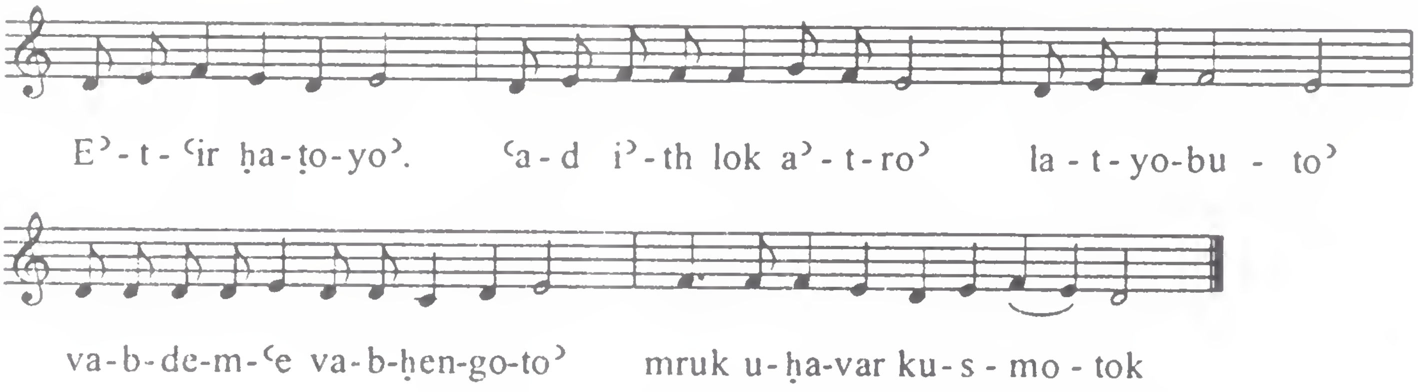


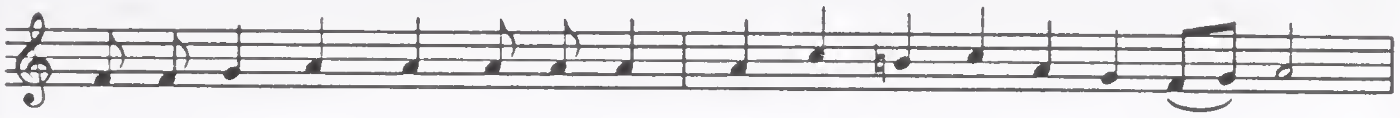
Ethir Qum Bnai

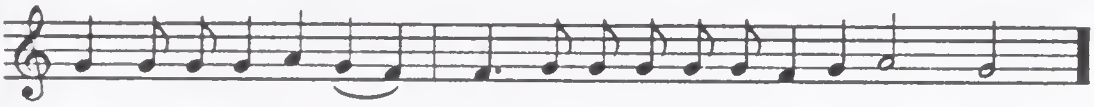
ܐܬܬܥܝܪ ܩܘܡܘ܀

ܐܬܬܥܝܪ ܩܘܡܘ ܒܢܝ ܢܘܗܪܐ. ܡܫܒܚܢܘܗܝ

ܠܡܪܝܐ. ܗܘ ܕܒܛܝܒܘܬܗ ܚܫ ܕܢܦܪܘܩ

ܒܪܝܬܐ܀



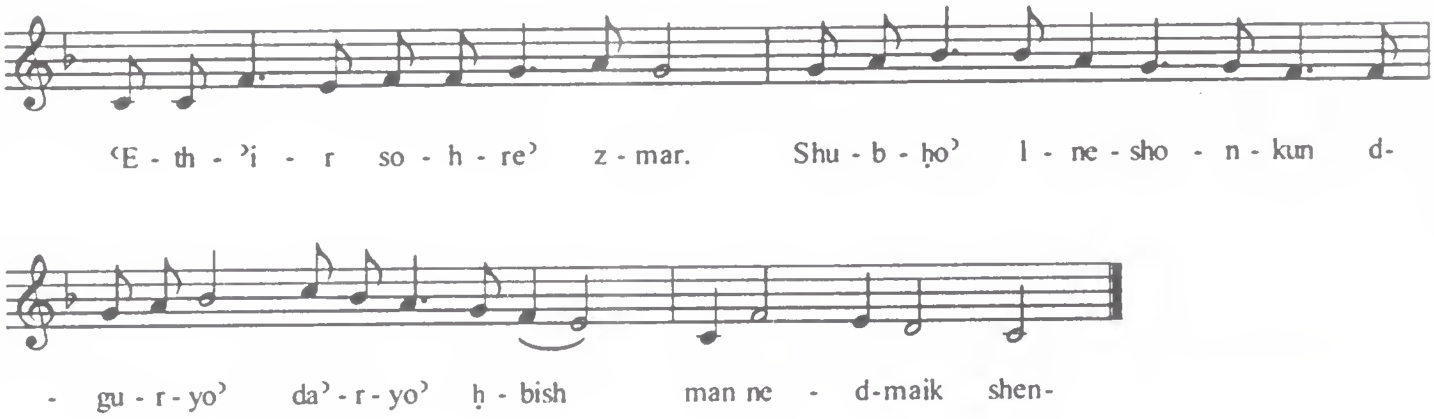


Ethir Shohre'

ܐܬܬܥܝܪܘ ܣܗܕܐ܀

ܐܬܬܥܝܪܘ ܣܗܕܐ ܙܡܪܘ. ܫܘܒܚܐ ܠܢܫܘܢܟܘܢ

ܕܓܘܪܝܐ ܕܐܪܝܐ ܚܒܝܫ. ܘܡܢ ܢܕܡܝܟ ܫܢܝܐ܀



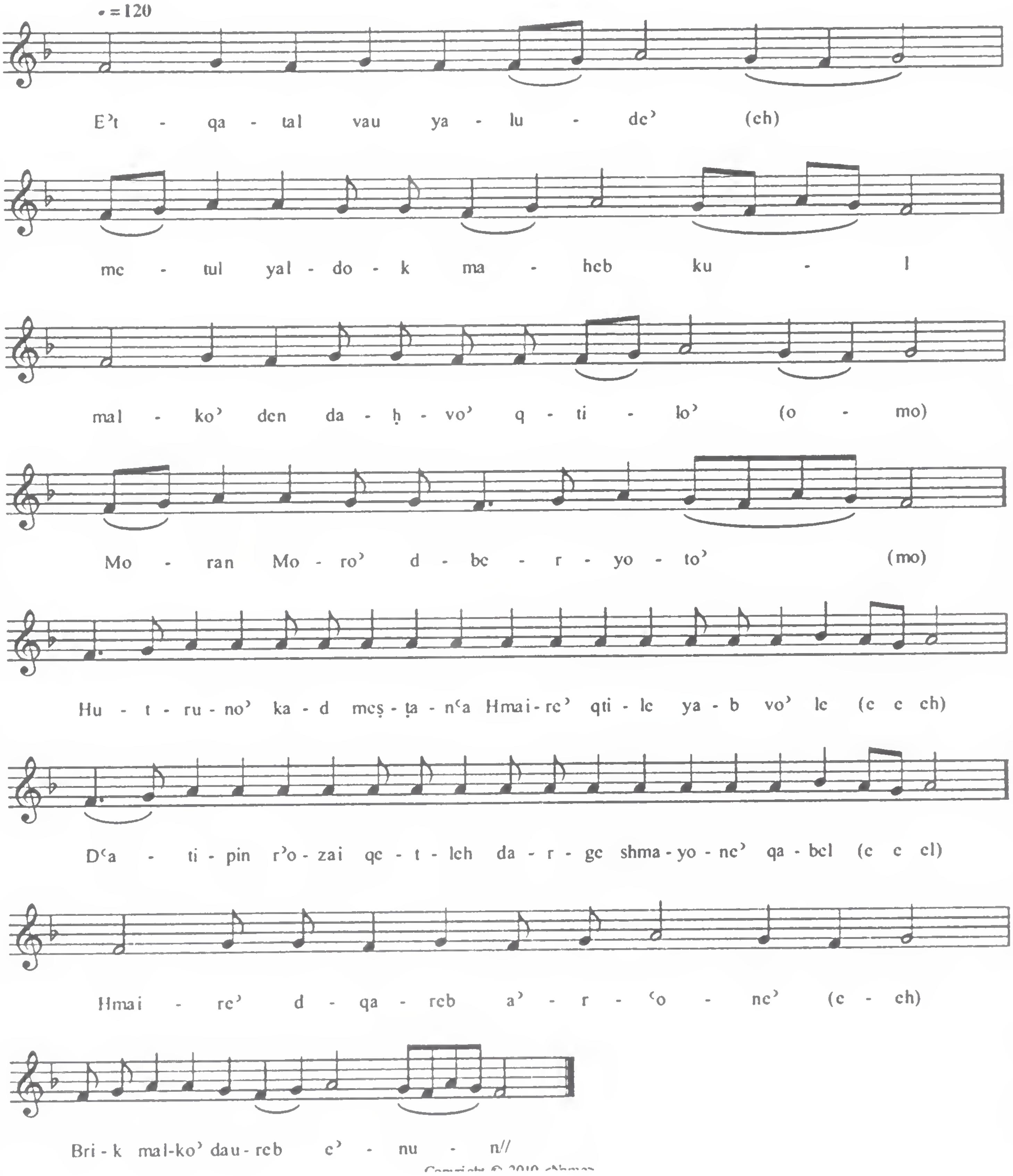
Etqatal vau yalude’

ܐܬܩܛܠ ܗܘܐ ܝܠܘܕܐ܀

ܐܘ ܡܫܝܚܐ ܘܡܫܚܐ܀

ܐܬܩܛܠ ܗܘܐ ܝܠܘܕܐ. ܡܛܠܠ ܡܠܝܕ
ܡܠܐܟܐ ܟܠܠ. ܡܫܒܚܐ ܕܝܢ ܕܗܘܐ ܡܛܠܠ. ܡܪܝ
ܡܪܐ ܕܒܪ̈ܝܬܐ. ܗܘ ܛܘܒܐ ܟܒ ܡܛܠܬܗ ܘܡܫܝܚܐ
ܡܛܠܠ ܡܘܒ ܗܘܐ ܠܗ: ܕܒܛܠܡܗ ܘܐܦ ܡܛܠܗ
ܕܗܘܐ ܡܫܝܚܝܬܐ ܡܠܠܗ: ܘܡܫܝܚܐ
ܘܡܪܗ ܐܬܒܝܠ. ܒܪܝܫ ܡܫܝܚܐ ܕܐܘܪ ܐܠܗܝ܀

Etqatal vau yalude’

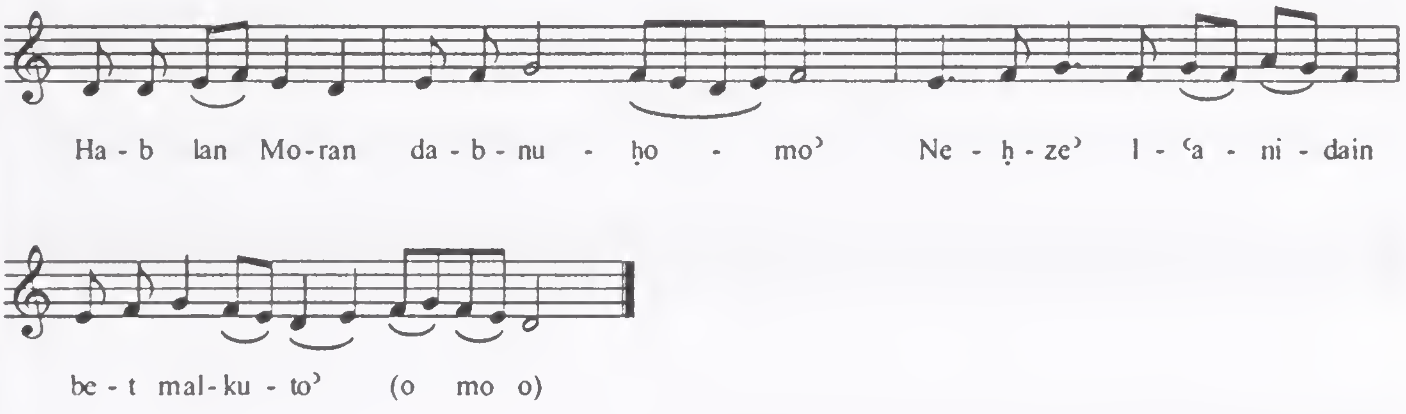


Hab Lan Moran

ܗܒܠܢ ܡܪܢ ܕܒܢܘܚܡܐ܀

ܐܘ ܕܝܗܒ ܒܒܗ ܠܟܘܠ ܡܠܟܐ܀

ܗܰܒ ܠܰܢ ܡܳܪܰܢ ܕܰܒܢܽܘܚܳܡܳܐ. ܢܶܚܙܶܐ ܠܥܰܢܺܝܕܰܝܢ
ܒܶܝܬ ܡܰܠܟܽܘܬܳܐ. ܘܢܶܬܒܰܣܰܡ ܥܰܡܗܽܘܢ ܟܢܳܐ
ܡܠܐ. ܕܠܐ ܫܘܠܡ ܒܬܫܒܘܚܬܗ ܕܐܒܐ ܘܒܪܐ
ܚܝ̈ܐ܀



BHaw Nuhro' Gayo Malakhe'

ܒܗܘ ܢܘܗܪܐ ܓܝܐ܀

ܒܗܘ ܢܘܗܪܐ ܓܝܐ ܡܠܐܟ̈ܐ. ܡܫܡܫܝܢ

ܠܐܠܗܘܬܟ. ܘܥܒܕܢܗܘ ܕܨܦܪܐ ܟܠ ܒܪ̈ܝܢ.

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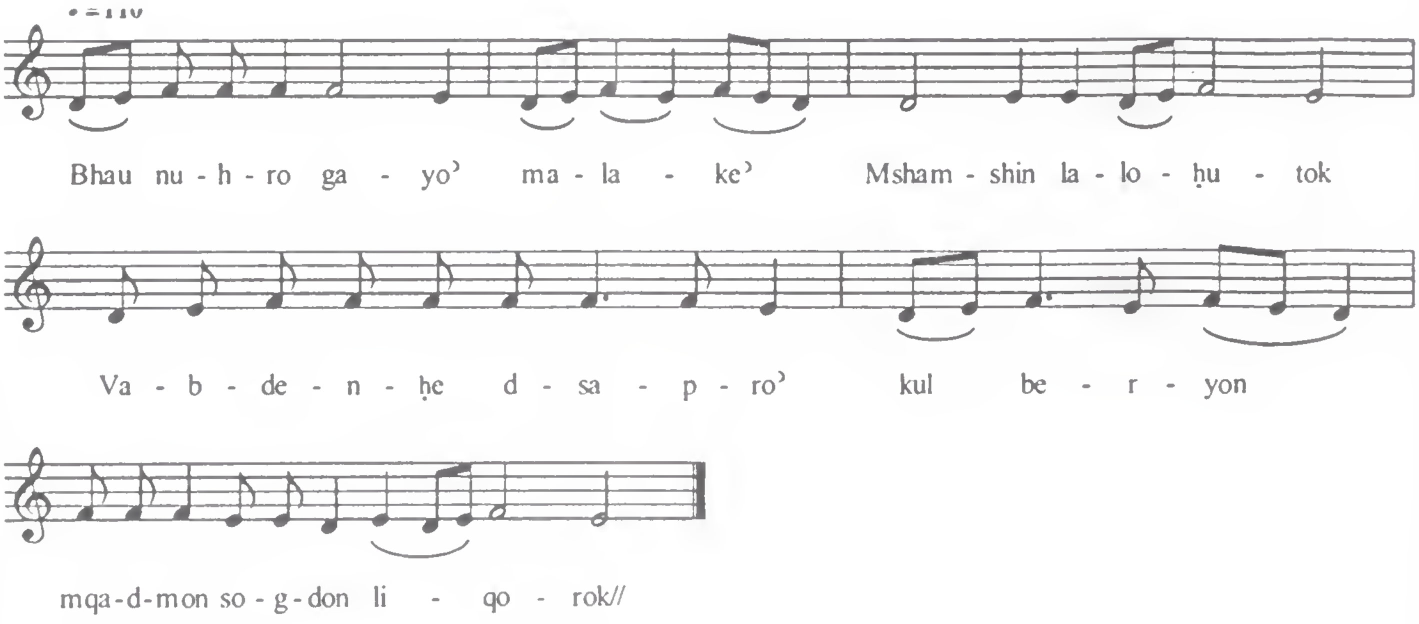
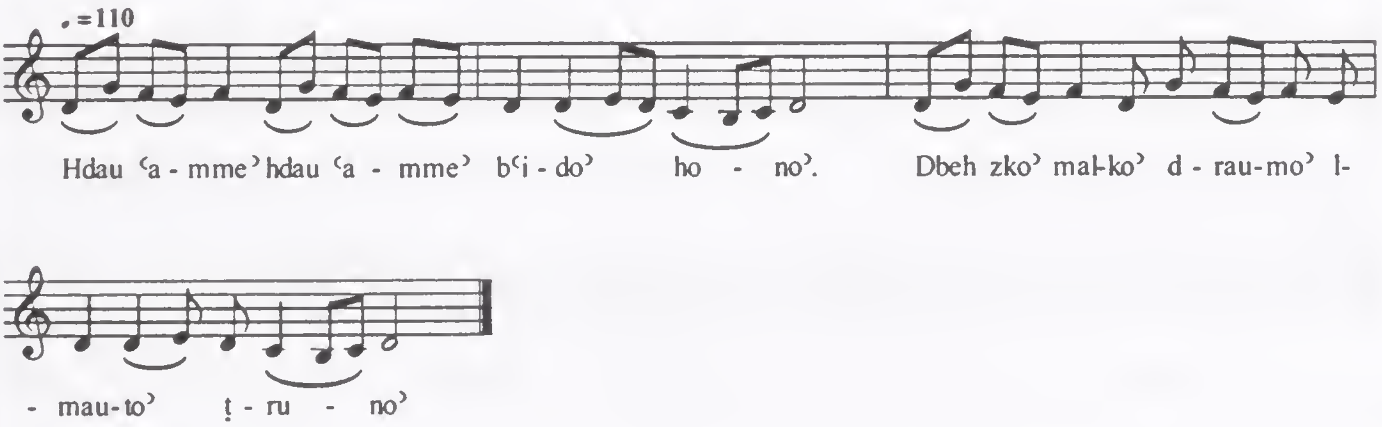


HDaw 'Amme'

ܚܕܘ ܥܡ̈ܡܐ܀

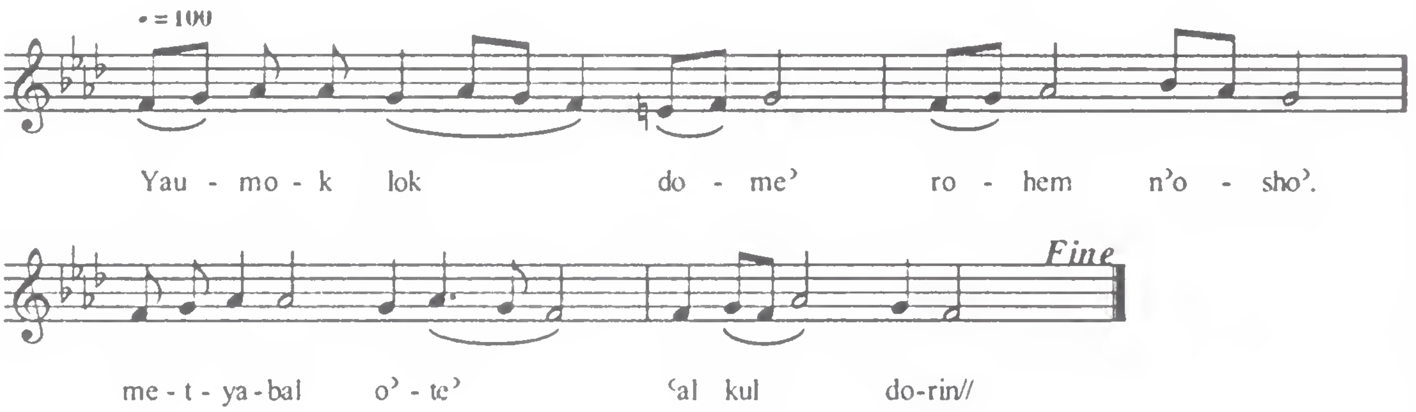
ܚܕܘ ܥܡ̈ܡܐ ܚܕܘ ܥܡ̈ܡܐ ܒܥܐܕܐ ܗܢܐ.

ܕܒܗ ܙܟܐ ܡܠܟܐ ܕܪܘܡܐ ܠܡܘܬܐ ܛܪܘܢܐ܀



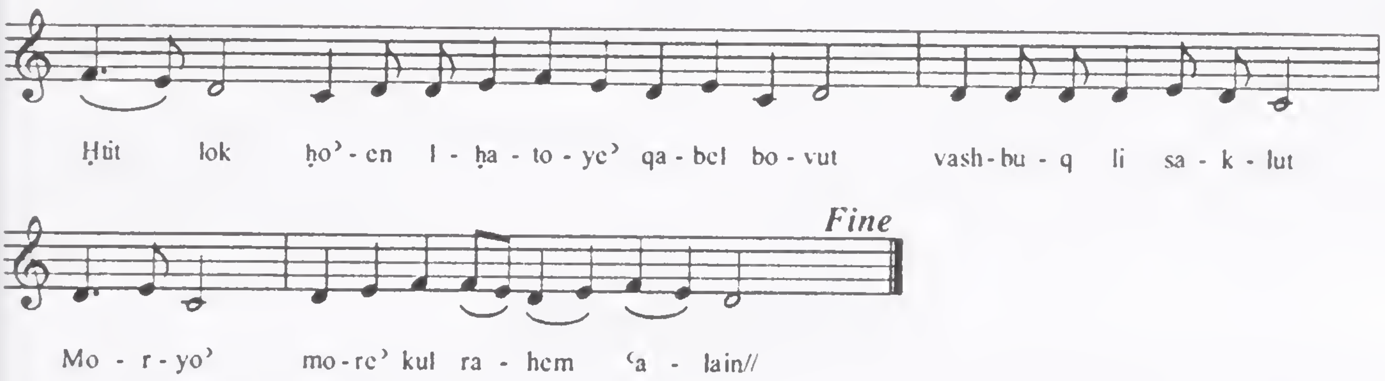
Ho Qtil U B'Mezren

ܗܳܐ ܝܘܡܟ ܠܟ ܕܡܐ܀
ܝܰܘܡܳܟ ܠܳܟ ܕܳܡܶܐ ܪܳܚܶܡ ܐܢܳܫܳܐ. ܕܡܶܬܝܰܒܰܠ
ܐܳܬܶܐ ܥܰܠ ܟܽܠ ܕܳܪܺܝܢ. ܝܰܘܡܳܐ ܗܽܘ ܕܪܳܚܶܡ ܟܽܠܗܘܢ
ܠܗܘܢ ܡܕܰܝܢܳܐ. ܘܦܳܪܶܩ ܕܝܰܡܺܝܢܳܐ ܠܗܘܢ ܠܡܰܠܟܽܘܬܶܗ܀



Htit Lok

ܚܛܝܬ ܠܟ܀
ܚܛܝܬ ܠܟ ܗܐ ܐܢܐ ܚܛܝܐ ܩܒܠ ܒܥܘܬܝ.
ܘܫܒܘܩ ܠܝ ܣܟܠܘܬܝ. ܡܪܝܐ ܡܪܐ ܟܠ
ܪܚܡ ܥܠܝܢ܀



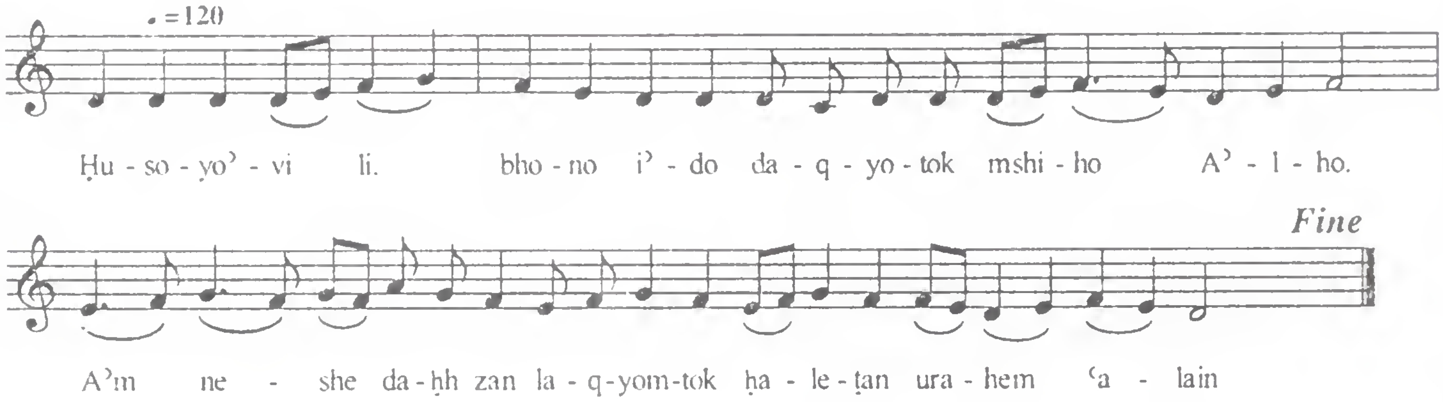
Husoyo Vi Li

ܚܘܣܝܐ ܗܘܝ ܠܝ.

ܚܘܣܝܐ ܗܘܝ ܠܝ. ܒܗܢܐ ܥܐܕܐ ܕܩܝܡܬܟ

ܡܫܝܚܐ ܐܠܗܐ. ܥܡ ܢܫܐ ܕܚܙܢ ܠܩܝܡܬܟ

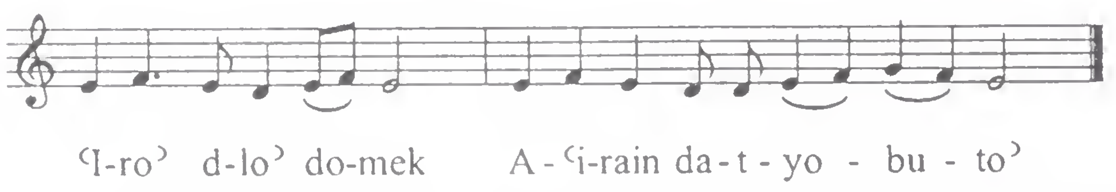
ܚܠܛܢ ܘܪܚܡ ܥܠܝܢ܀



Iro' D lo' Domek

ܥܝܪܐ ܕܠܐ ܕܡܟ܀

ܥܝܪܐ ܕܠܐ ܕܡܟ. ܐܥܝܪܝܢ ܕܬܝܒܘܬܐ܀



Kalet Malko'

ܩܠܬ ܡܠܟܐ ܀

ܫܠܡܐ ܫܡܥܬ ܒܪܝܟܬܐ. ܡܢ ܡܠܐܟܐ
ܩܒܠܬ ܒܛܢܐ. ܘܒܫܠܡܐ ܗܘ ܐܬܦܨܚܘ. ܐܦ
ܬܠܡܝܕܐ ܒܓܘ ܥܠܝܬܐ. ܫܠܡܟܝ ܢܗܘܐ
ܫܘܪܐ ܕܫܝܢܐ: ܠܡܠܟܐ ܘܟܗܢܐ ܒܓܘ
ܟܪܟܝܗܘܢ: ܘܠܝܠܕܗ ܕܝܠܟܝ. ܢܛܪ ܒܫܝܢ ܠܒܟܝ.
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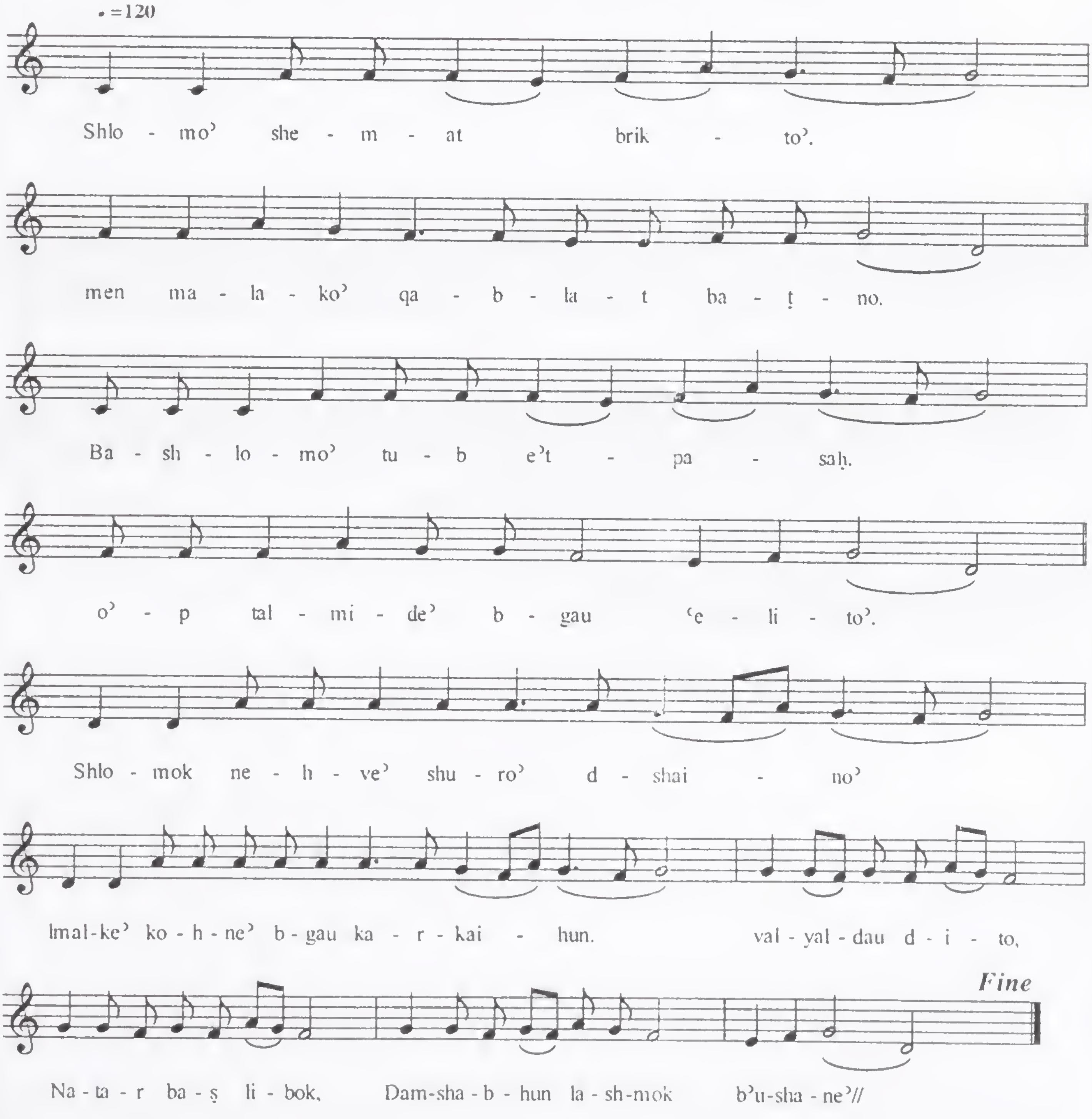

L Hau Dathino' Markabto'

ܠܗܘ ܕܐܬܝܢܐ ܡܪܟܒܬܐ

ܠܗܘ ܕܐܬܝܢܐ ܡܪܟܒܬܐ. ܒܡܪܘܡܐ ܥܡ
ܝܠܘܕܐ. ܥܝܪܐ ܘܐܢܫܐ ܗܐ ܡܫܒܚܝܢ ܕܩܡ ܡܢ
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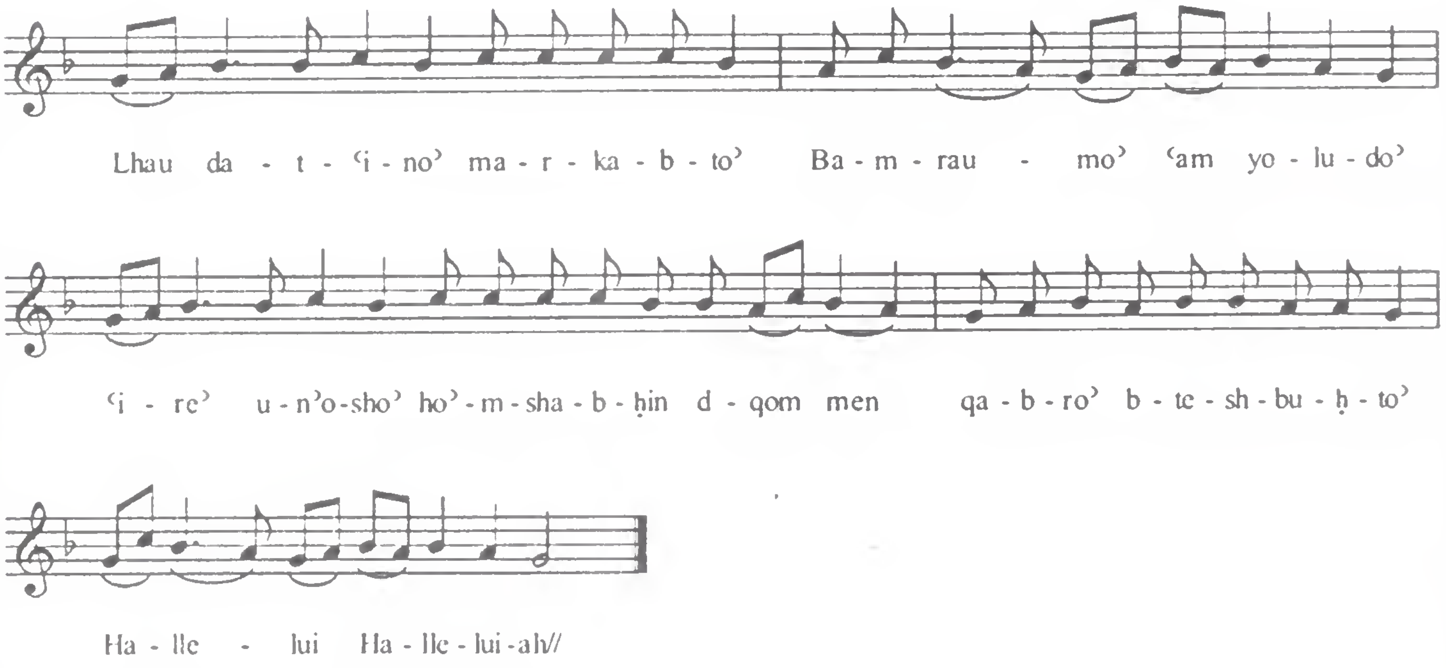


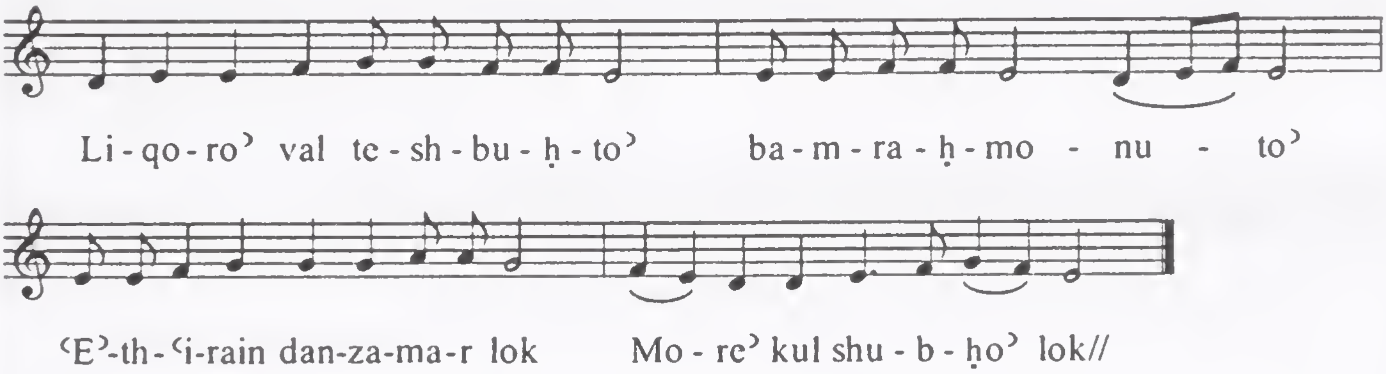
Liqoro Val Theshbuhto’

ܠܐܝܩܪܐ ܘܠܬܫܒܘܚܬܐ ܀

ܠܐܝܩܳܪܳܐ ܘܰܠܬܶܫܒ݁ܽܘܚܬܳܐ

ܕ݁ܡܪܰܚܡܳܢܽܘܬܳܐ. ܐܶܬܥܺܝܪܺܝܢ ܕ݁ܰܢܙܰܡܰܪ ܠܳܟ. ܡܳܪܝ

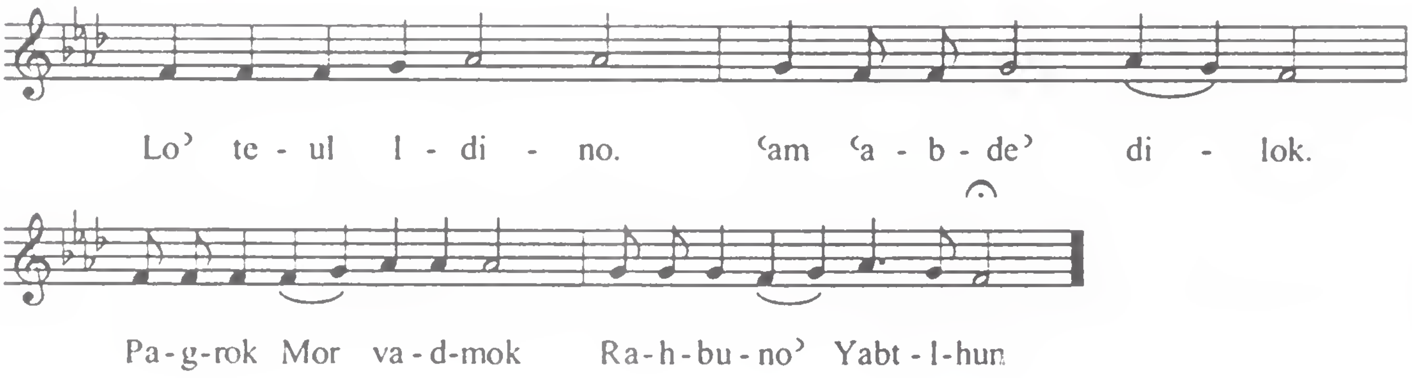
ܟ݁ܽܠ ܫܽܘܒ݂ܚܳܐ ܠܳܟ ܀



Lo’ Te‘ul Ldino’

ܒܥܘܬܐ ✤

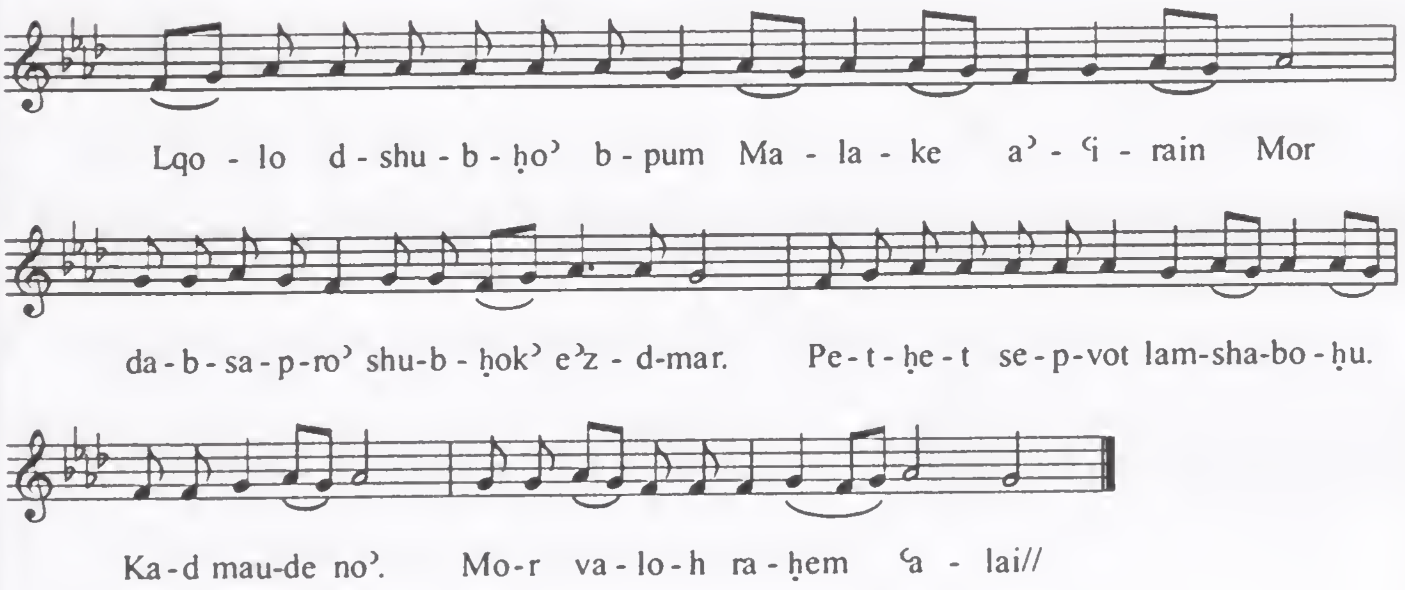
ܠܐ ܬܥܘܠ ܠܕܝܢܐ . ܥܡ ܥܒܕܐ ܕܝܠܟ . ܘܦܓܪܟ
ܡܪܝ ܘܕܡܟ . ܪܗܒܘܢܐ ܝܗܒܬ ܠܗܘܢ ❖



L qolo' D shubho' pum Malake'

ܩܠܐ ܕܫܘܒܚܐ܀

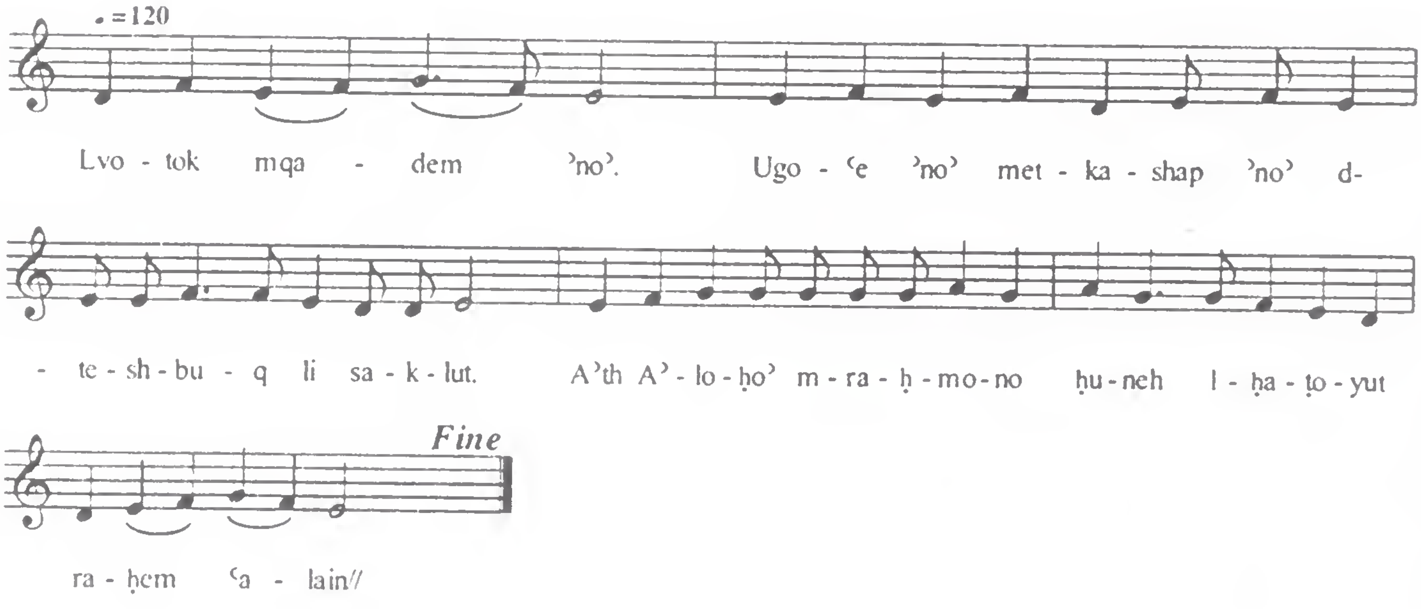
ܩܳܠܳܐ ܕܫܽܘܒܚܳܐ ܒܦܽܘܡ ܡܰܠܰܐܟܶ̈ܐ ܥܺܝܪ̈ܶܝܢ ܡܳܪܝ.
ܕܰܒܣܶܦܪ̈ܶܐ ܫܽܘܒܚܳܟ ܐܳܡܪܺܝܢ. ܦܬܺܝܚܳܢ ܣܶܦܘ̈ܳܬܳܐ
ܠܰܡܫܰܒܳܚܽܘܬܳܟ ܩܕܳܡܰܝܟ ܐܰܠܳܗܳܐ. ܡܳܪܝ ܘܰܐܠܳܗܝ ܪܰܚܶܡ
ܥܠܰܝ܀



L'votok Kadem No

ܠܠܘܐ ◆

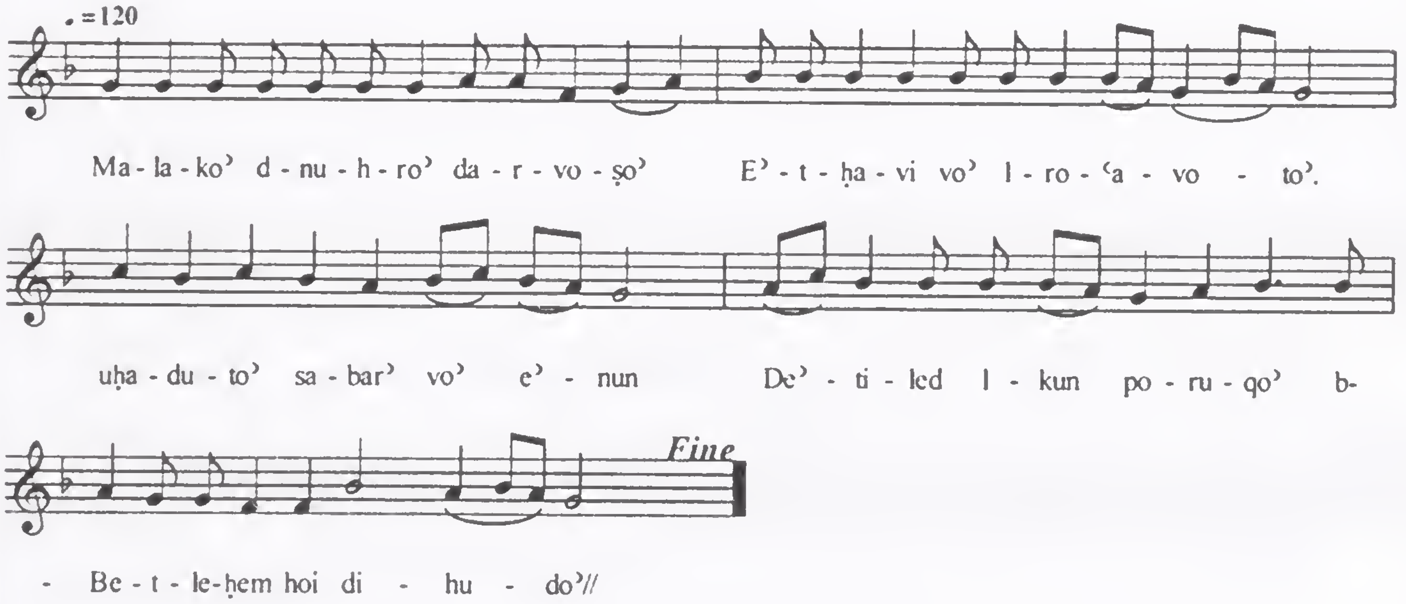
ܠܘܬܟ ܡܩܕܡ ܐܢܐ. ܘܓܥܐ ܐܢܐ ܘܡܬܟܫܦ
ܐܢܐ. ܕܬܫܒܘܩ ܠܝ ܣܟܠܘܬܝ. ܐܢܬ ܐܠܗܐ
ܡܪܚܡܢܐ. ܚܘܢܝܗ ܠܚܛܝܘܬܝ ܘܪܚܡ ܥܠܝܢ ❖



Malako D'Nuhro Udaruzo

ܡܠܐܟܐ ܕܢܘܗܪܐ ܘܕܪܘܙܐ ܀

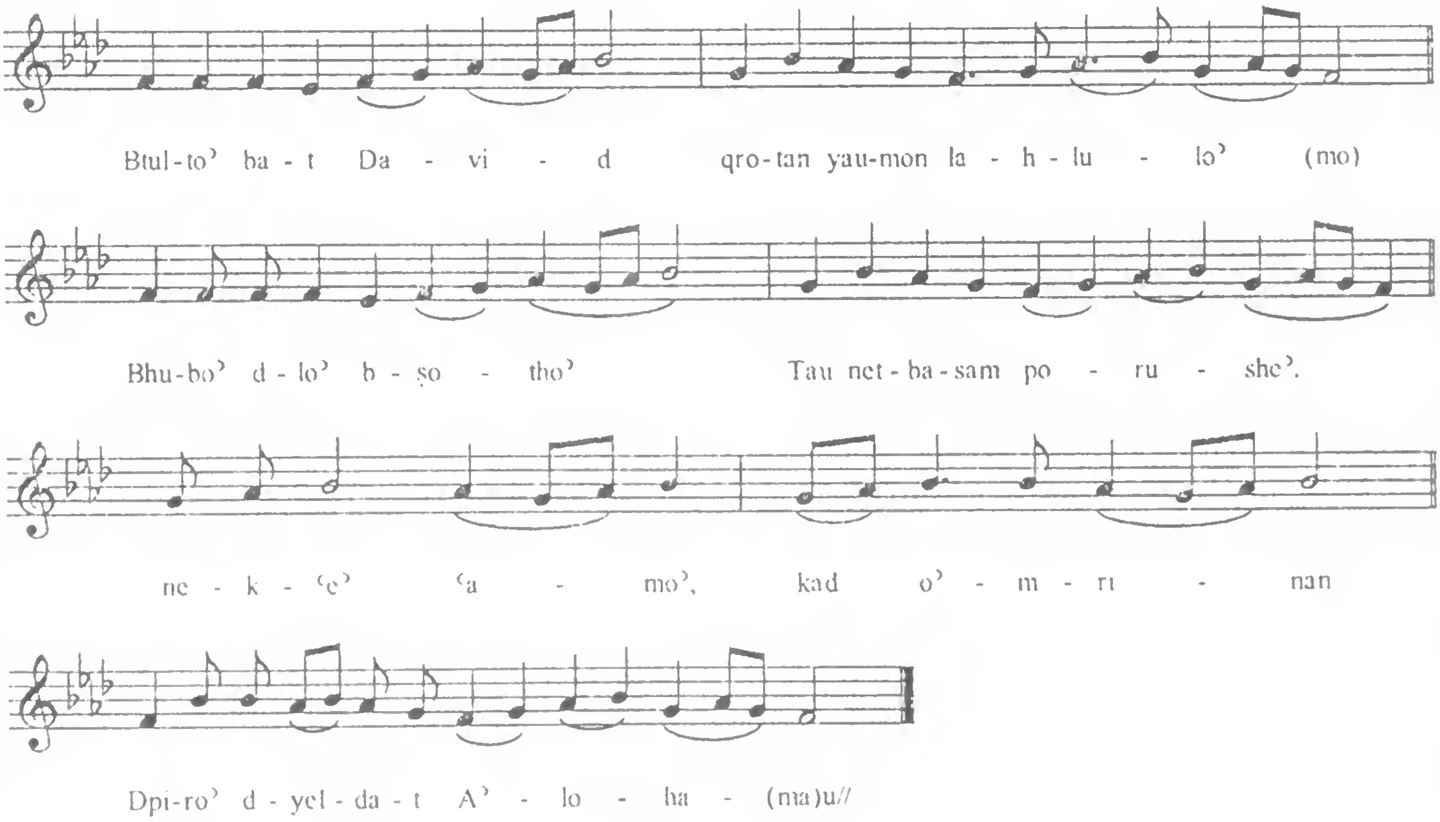
ܡܰܠܰܐܟ݂ܳܐ ܕܢܽܘܗܪܳܐ ܘܕܰܪܘܳܙܳܐ. ܐܶܬ݂ܚܰܒܝ ܗ̱ܘܳܐ
ܠܪ̈ܳܥܰܘܳܬ݂ܳܐ. ܘܚܰܕܽܘܬ݂ܳܐ ܣܰܒܰܪ ܗ̱ܘܳܐ ܐܶܢܽܘܢ. ܕܐܶܬ݂ܺܝܠܶܕ
ܠܟ݂ܽܘܢ ܦܳܪܽܘܩܳܐ. ܒܒܶܝܬ݂ܠܚܶܡ ܗ̇ܝ ܕܺܝܗܽܘܕܳܐ ܀



Manu Bar Manu / Btulto' Bath David

ܐܘ ܡܢܘ ܒܪ ܡܢܘ ܀

ܒܬܘܠܬܐ ܒܪܬ ܕܘܝܕ. ܩܪܬܢ ܝܘܡܢ
ܠܗܠܘܠܐ ܒܚܘܒܐ ܕܠܐ ܒܣܛܐ. ܬܘ ܢܬܒܣܡ
ܦܪܘܫܐ. ܘܢܩܥܐ ܥܡܐ: ܟܕ ܐܡܪܝܢܢ: ܕܦܪܐ
ܕܝܠܕܬ ܐܠܗܐ ܗܘ ܀



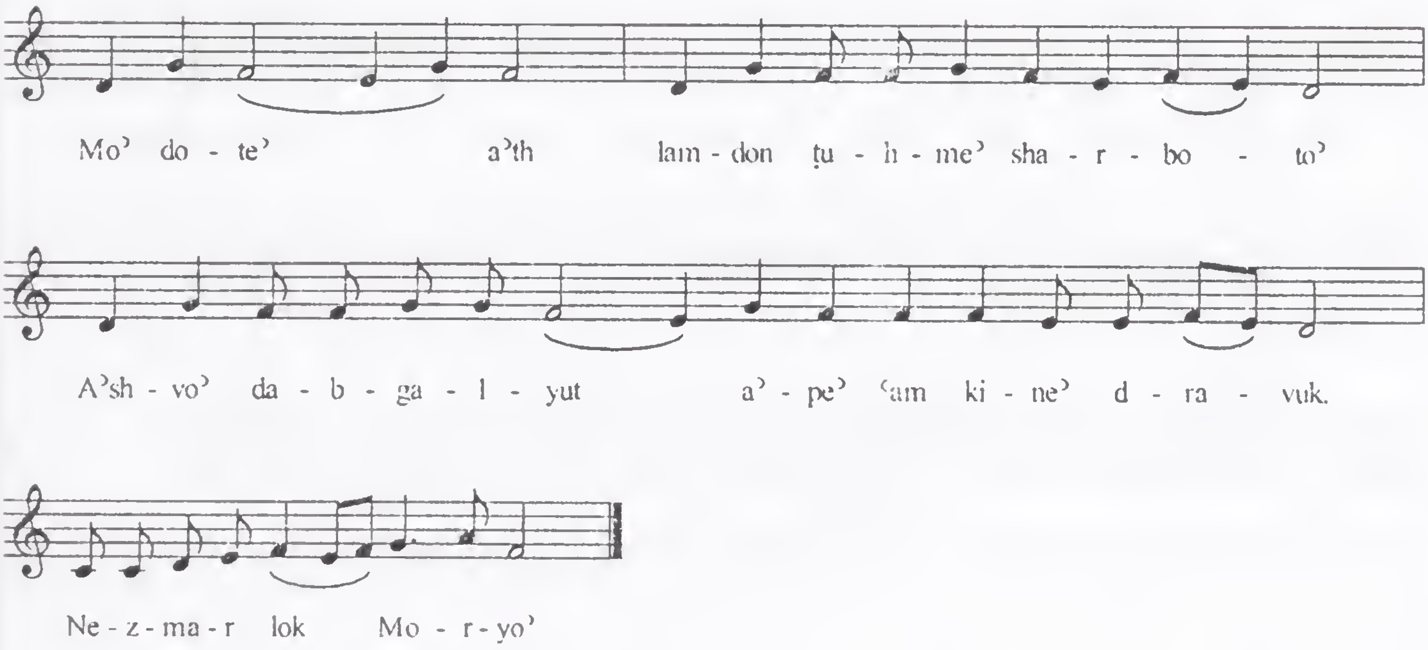
Mo' Dote' A'ath

ܡܐ ܕܐܬܐ ܐܬ܀

ܡܐ ܕܐܬܐ ܐܬ. ܠܡܕܢ ܛܘܗܡܐ

ܫܪܒܬܐ. ܐܫܘܐ ܕܒܓܠܝܘܬ ܐܦܐ ܥܡ ܟܝܢܐ

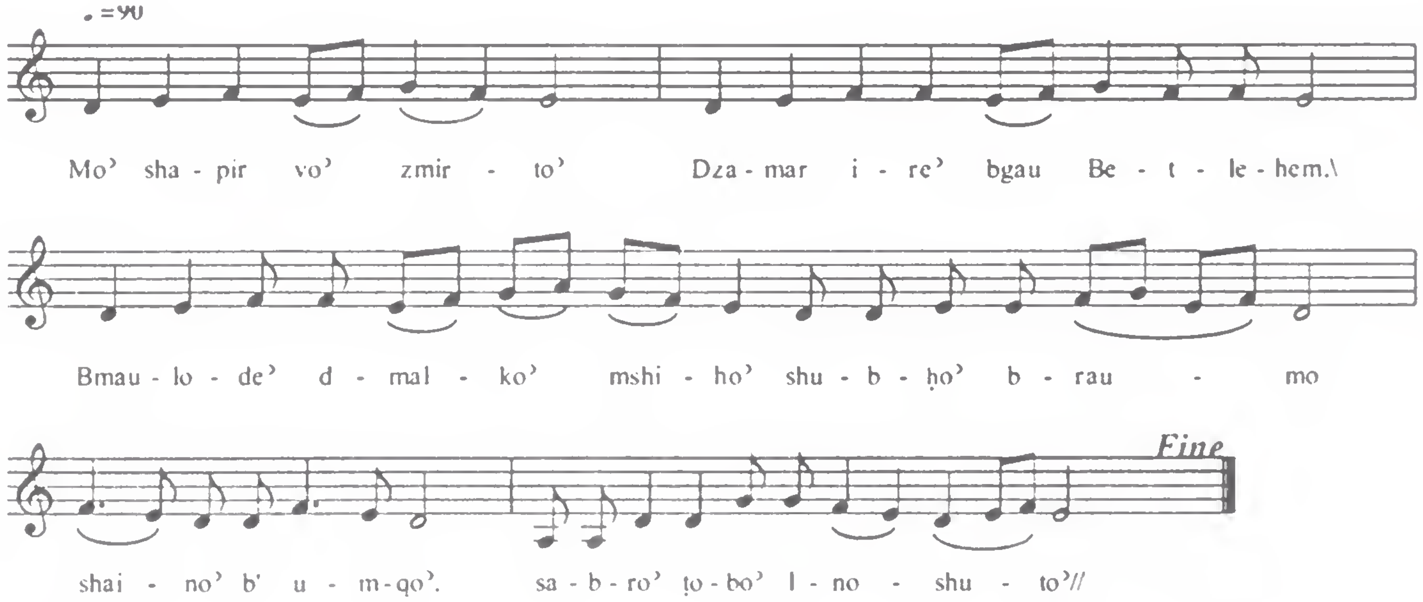
ܕܪܒܘܟ. ܢܙܡܪ ܠܟ ܡܪܝܐ܀



Mo' Shapir Vo'

ܡܐ ܫܦܝܪ ܗܘܐ ܀

ܡܐ ܫܦܝܪ ܗܘܐ ܙܡܝܪܬܐ. ܕܙܡܪ ܥܝܪܐ ܒܓܘ
ܒܝܬܠܚܡ. ܒܡܘܠܕܗ ܕܡܠܟܐ ܡܫܝܚܐ
ܫܘܒܚܐ ܒܪܘܡܐ. ܘܫܝܢܐ ܒܥܘܡܩܐ. ܘܣܒܪܐ
ܛܒܐ ܠܐܢܫܘܬܐ ܀

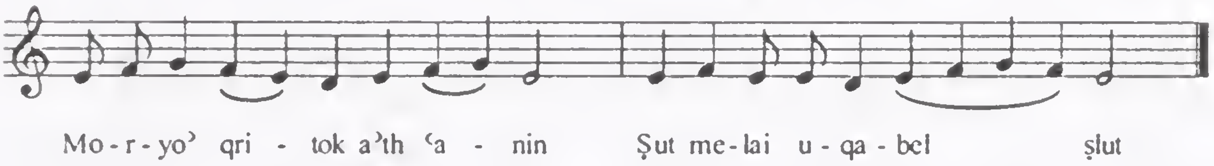


Moryo' Qritok

ܡܪܝܐ ܩܪܝܬܟ܀

ܡܪܝܐ ܩܪܝܬܟ ܐܬ ܥܢܝܢܝ. ܨܘܬ ܡܠܝ

ܘܩܒܠ ܨܠܘܬܝ܀



Moudyone'

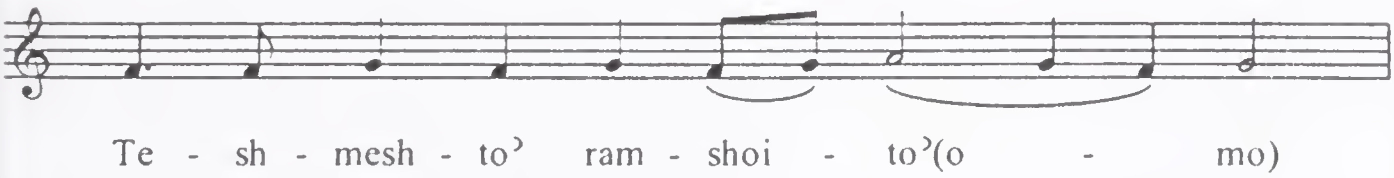
ܬܫܡܫܬܐ ܪܡܫܝܬܐ. ܐܘ ܡܘܕܝܢܐ܀

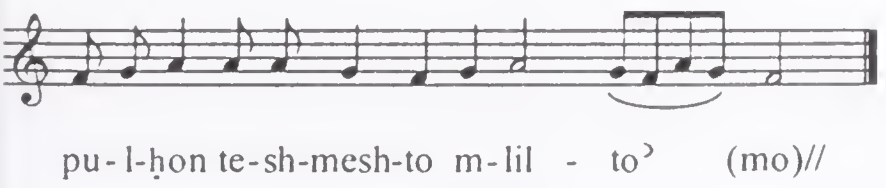
ܬܫܡܫܬܐ ܪܡܫܝܬܐ. ܦܘܠܚܢ ܬܫܡܫܬ

ܡܠܝܠܬܐ. ܠܟ ܗܘ ܡܫܝܚܐ ܡܦܪܩܢܢ.

ܬܫܒܘܚܬܐ ܕܪܟܢ ܒܢܝܫܡܢ. ܕܐܢܬ ܗܘܝܬ

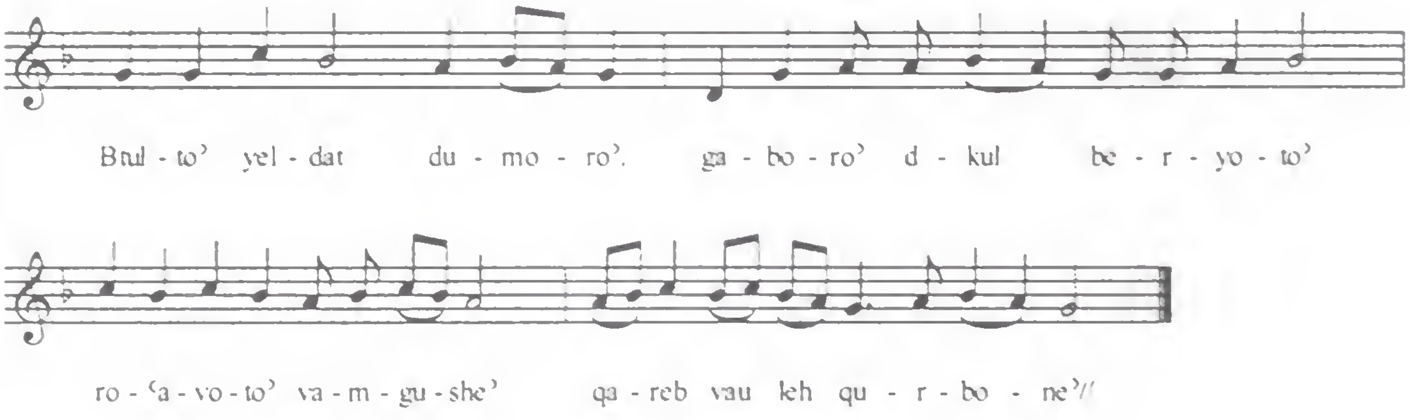
ܠܢ. ܚܝܐ ܡܫܝܢܐ ܦܠܚܐ ܠܐܠܗܐ܀





M’shiho’ Damlak Nuhomo’

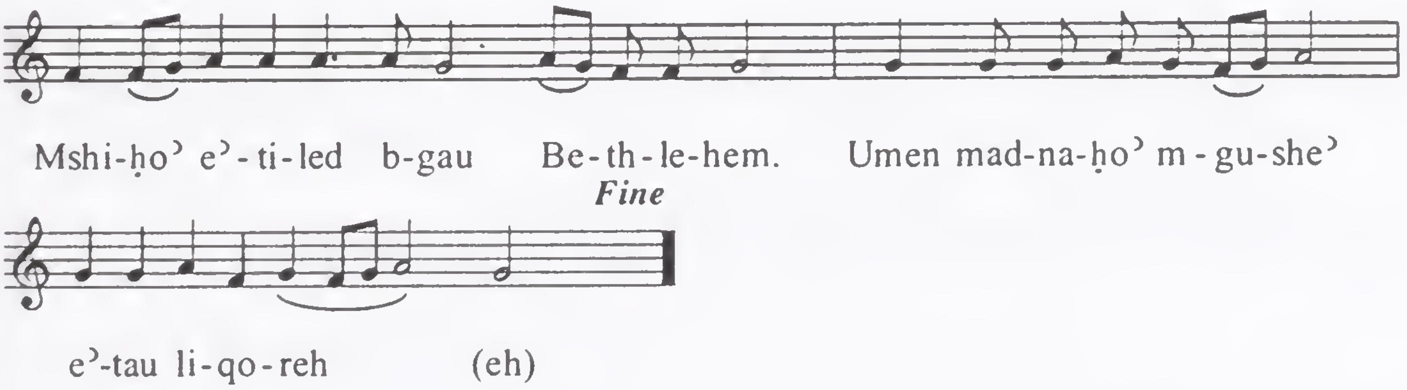
ܐܘ. ܡܫܝܚܐ ܕܡܠܟ ܢܘܚܡܐ܀
ܒܬܘܠܬܐ ܝܠܕܬ ܕܘܡܪܐ. ܓܒܪܐ ܕܟܠ
ܒܪܝܬܐ. ܪܥܘܬܐ ܘܡܓܘܫܐ. ܩܪܒ ܗܘܘ ܠܗ
ܩܘܪܒܢܐ܀



Mshiho' Eti led

ܡܫܝܚܐ ܐܬܝܠܕ܀

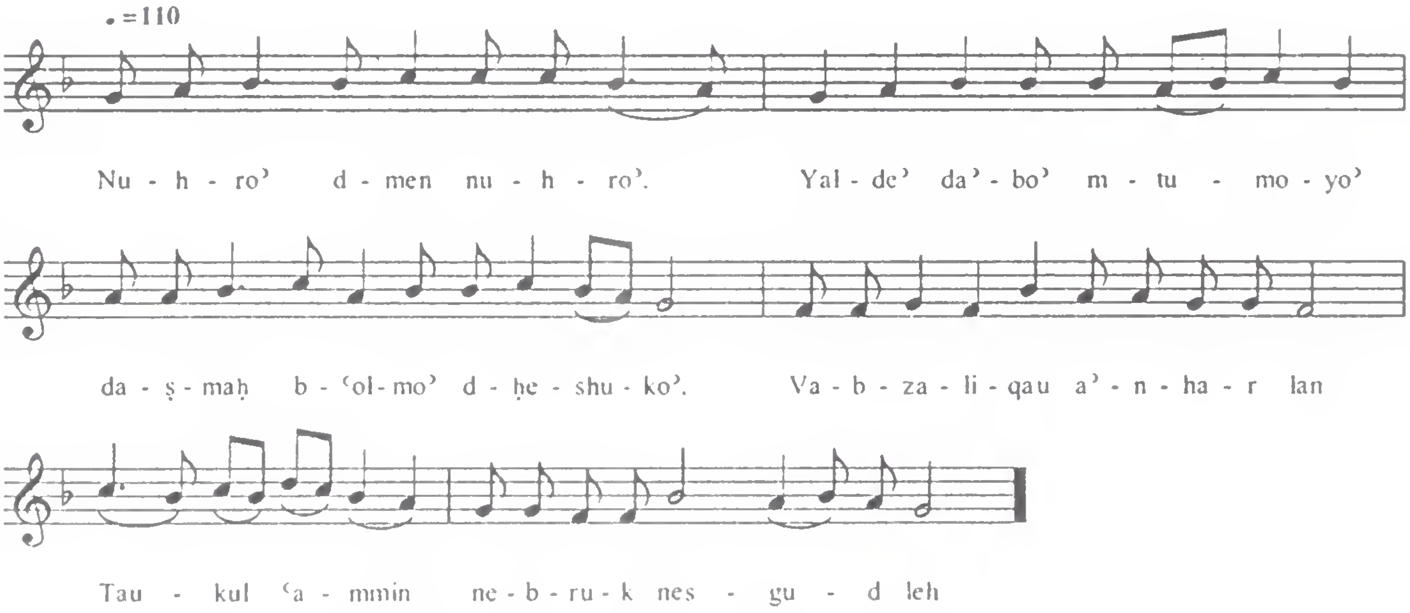
ܡܫܝܚܐ ܐܬܝܠܕ ܒܓܘ ܒܝܬܠܚܡ. ܘܡܢ
ܡܕܢܚܐ ܡܓܘܫ̈ܐ ܐܬܘ ܠܝܩܪܗ. ܡܩܪܒܝܢ ܗܘܘ
ܘܐܡܪܝܢ. ܕܐܝܟܐ ܐܬܝܠܕ ܡܠܟܐ.
ܕܟܘܟܒܗ ܚܙܝܢ. ܠܗ ܢܣܓܘܕ ܘܢܫܒܚܝܘܗܝ ܠܗ܀



Nuhro' Dmen Nuhro'

ܢܘܗܪܐ ܕܡܢ ܢܘܗܪܐ܀

ܢܘܗܪܐ ܕܡܢ ܢܘܗܪܐ. ܝܠܕܗ ܕܐܒܐ
ܡܬܘܡܝܐ. ܕܨܡܚ ܒܥܠܡܐ ܕܚܫܘܟܐ.
ܘܒܙܠܝܩܘܗܝ ܐܢܗܪ ܠܢ. ܬܘ ܟܠ ܥܡܡܝܢ
ܢܒܪܘܟ ܘܢܣܓܘܕ ܠܗ܀

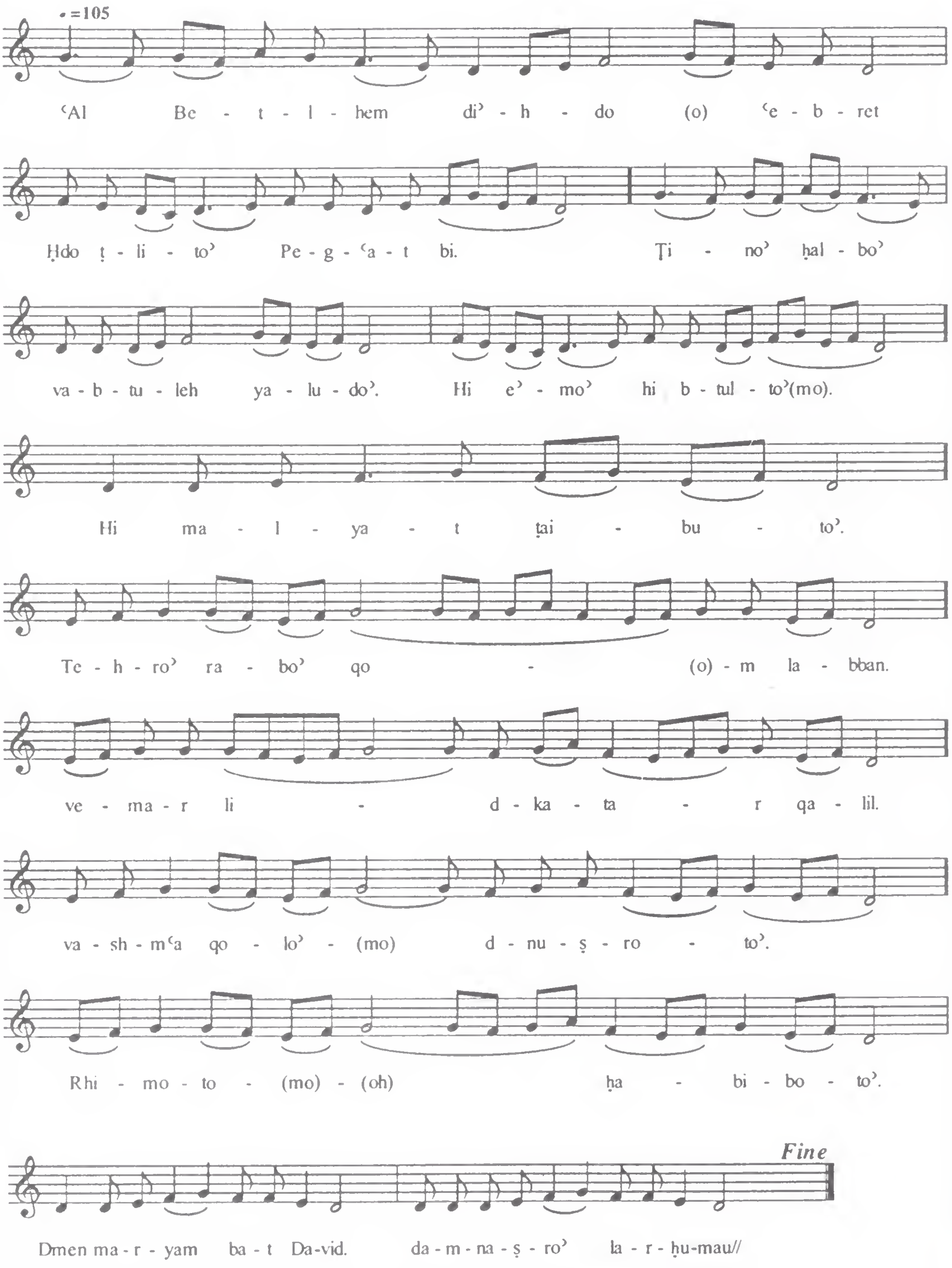


Nzab Boruyo' -Al Bethlehem

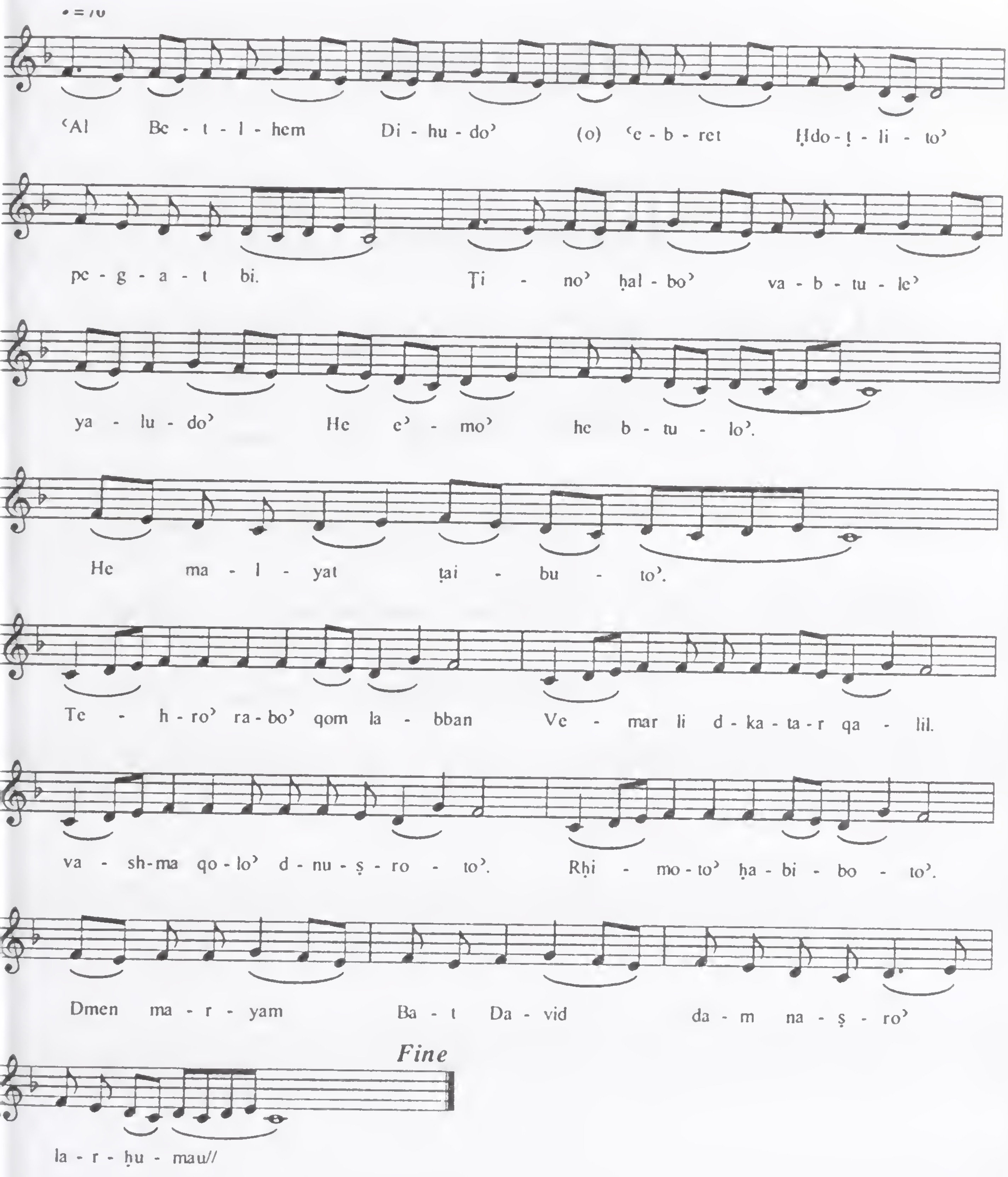
ܢܙܒ ܒܪܘܝܐ ܀

ܬܐ ܟܠ ܒܠܚܫܡ ܕܡܘܕܐ ܒܥܕܬܐ. ܚܕܐ
ܫܡܥܐ ܦܪܘܩܐ ܠܢ. ܝܠܝܕܐ ܡܠܟܐ ܘܥܡܗܐܠ
ܠܡܘܕܐ. ܗܘ ܐܠܗܐ ܗܘ ܒܡܘܠܕܗ. ܗܘ
ܒܝܬܗ ܝܠܕܘܬܐ. ܐܬܪܐ ܕܒܗ ܡܢ ܠܒܒܢ:
ܕܦܢܐ ܠܢ ܕܟܠܗ ܡܠܟܘܬܐ: ܘܡܫܝܚܐ ܡܠܐ
ܒܕܘܪܐ: ܕܢܚܬܐ ܘܫܒܚܬܐ: ܕܚܡ ܡܢܗܘܢ
ܘܐ ܕܘܚ ܕܡܠܟܐ ܠܢܗܘܪܗ ܀

Nzab Boruyo' -Al Bethlehem



Nzab Boruyo' -Al Bethlehem



O'h Umro' Dzabno'

ܐܘ ܥܘܡܪܐ ܕܙܒܢܐ ܀

ܐܘ ܥܘܡܪܐ ܕܙܒܢܐ. ܥܡܟܝ ܐܬܥܒܕܬ

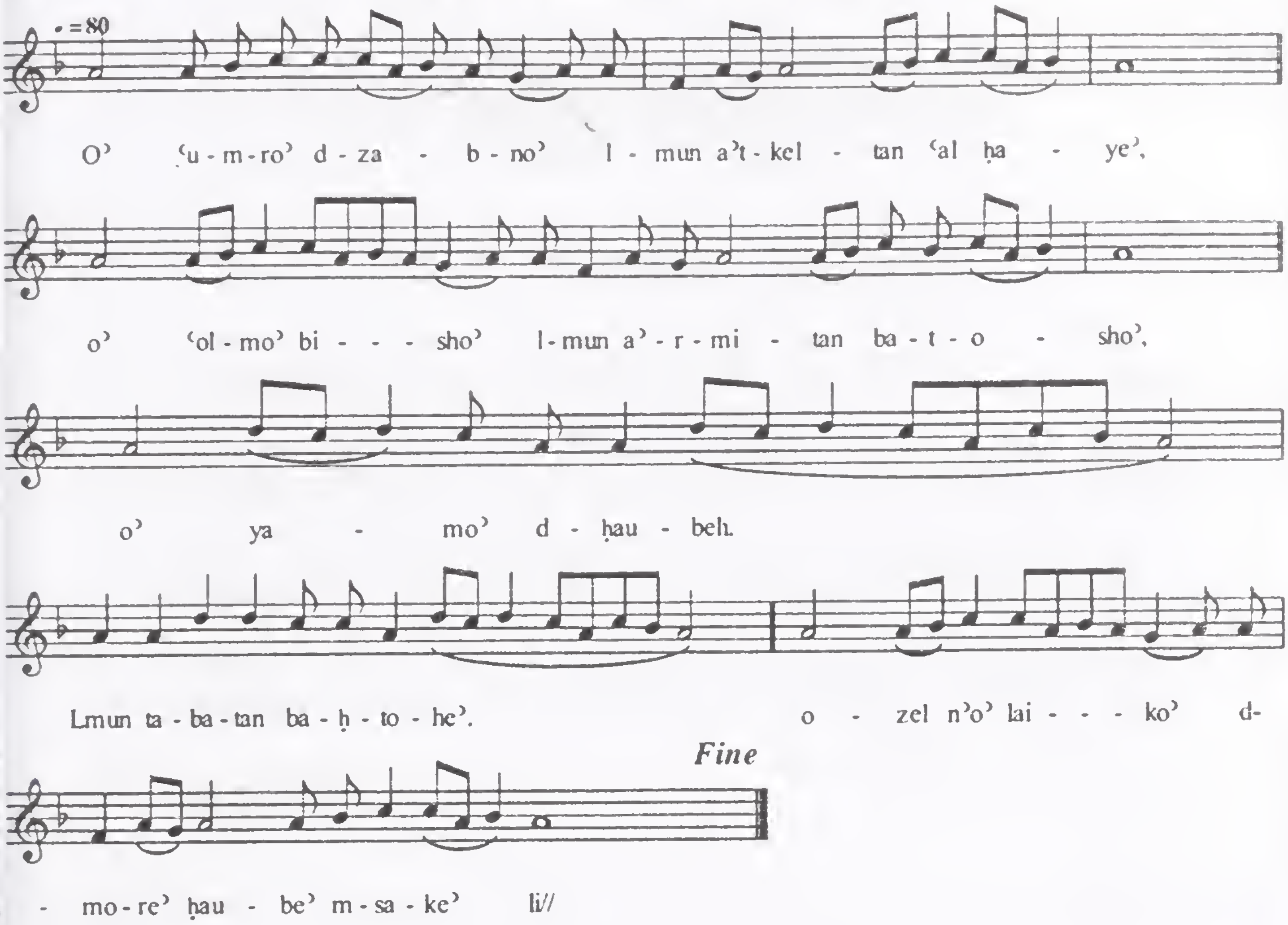
ܟܠ ܚܝ̈ܝ. ܐܘ ܥܘܡܪܐ ܥܡܝܐ.

ܥܡܟܝ ܐܬܪܒܝܬ ܒܟܠܝܘܡܐ. ܐܘ ܡܠܐ ܕܫܢ̈ܝܐ:

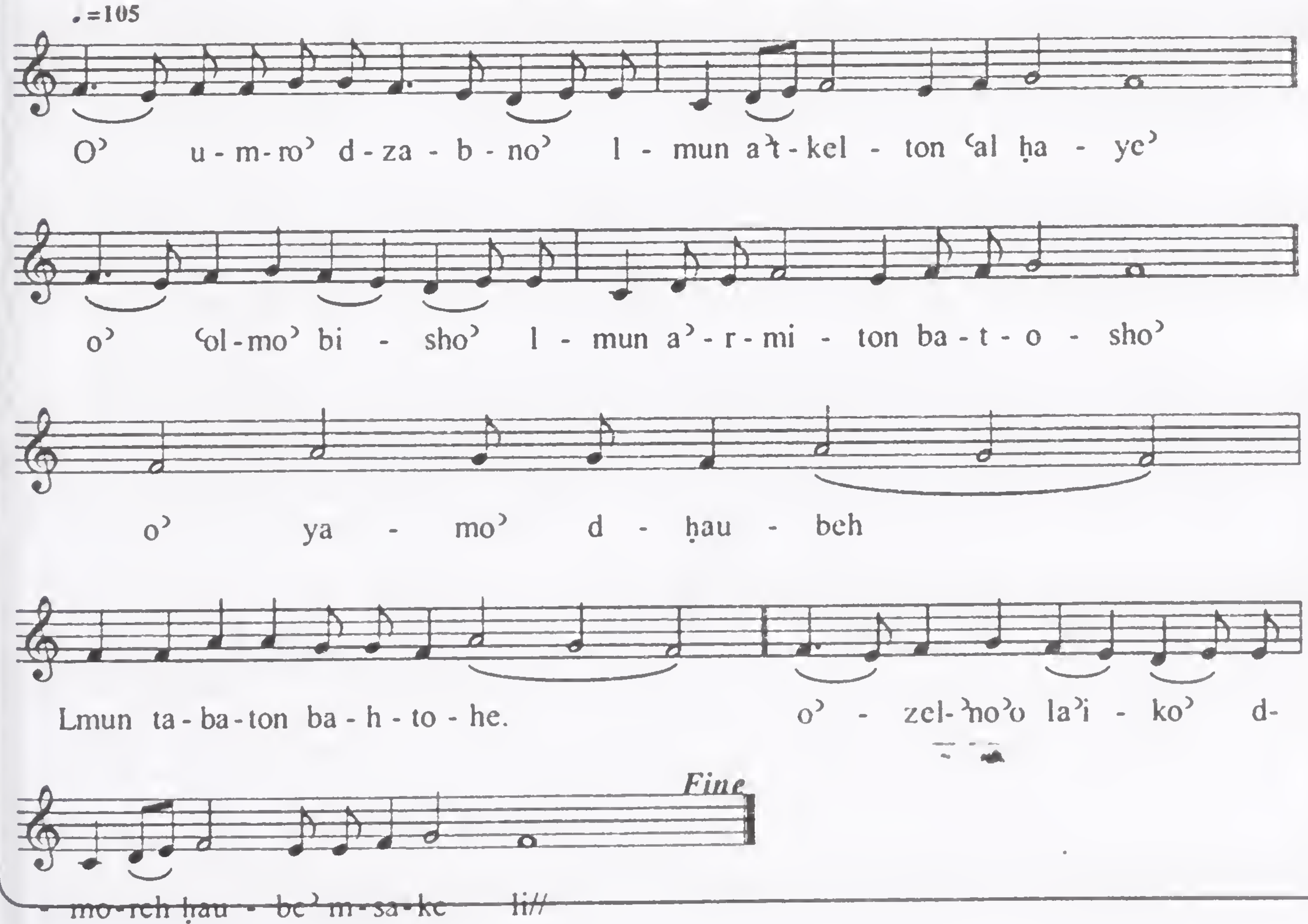
ܥܡܟܝ ܢܚܕܬ ܒܢ̈ܝܫܬܐ: ܐܠܐ ܐܢܐ ܠܐܡܟܝܠ.

ܕܡܪܐ ܫܢ̈ܝܐ ܡܫܡ̈ܫܐ ܠܝ ܀

O'h Umro' Dzabno' -1



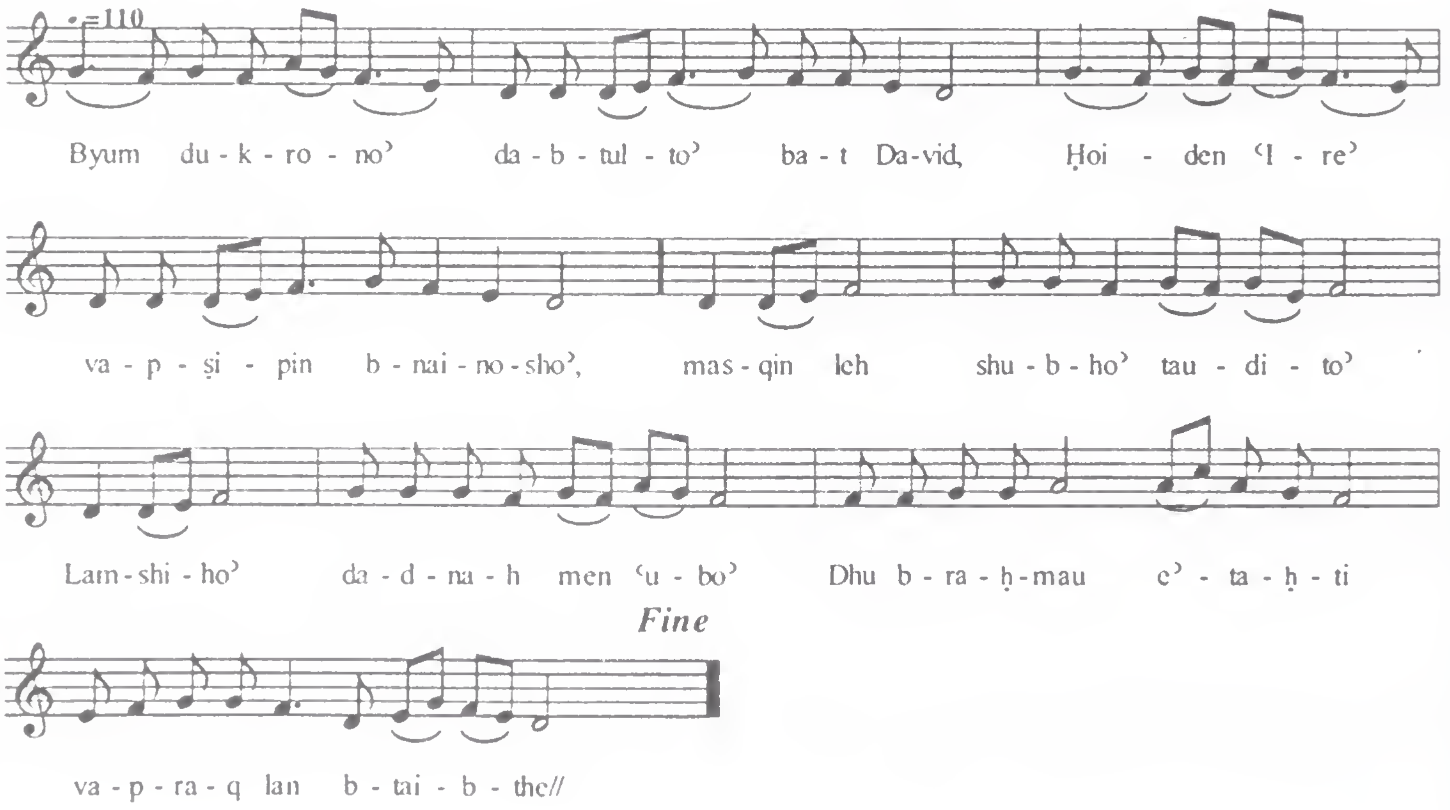
O'h Umro' Dzabno'-2



Oilek Sehyun/Slek Laslibo'/Tagore'

ܐܘ ܘܝ ܠܟܝ ܨܗܝܘܢ܀

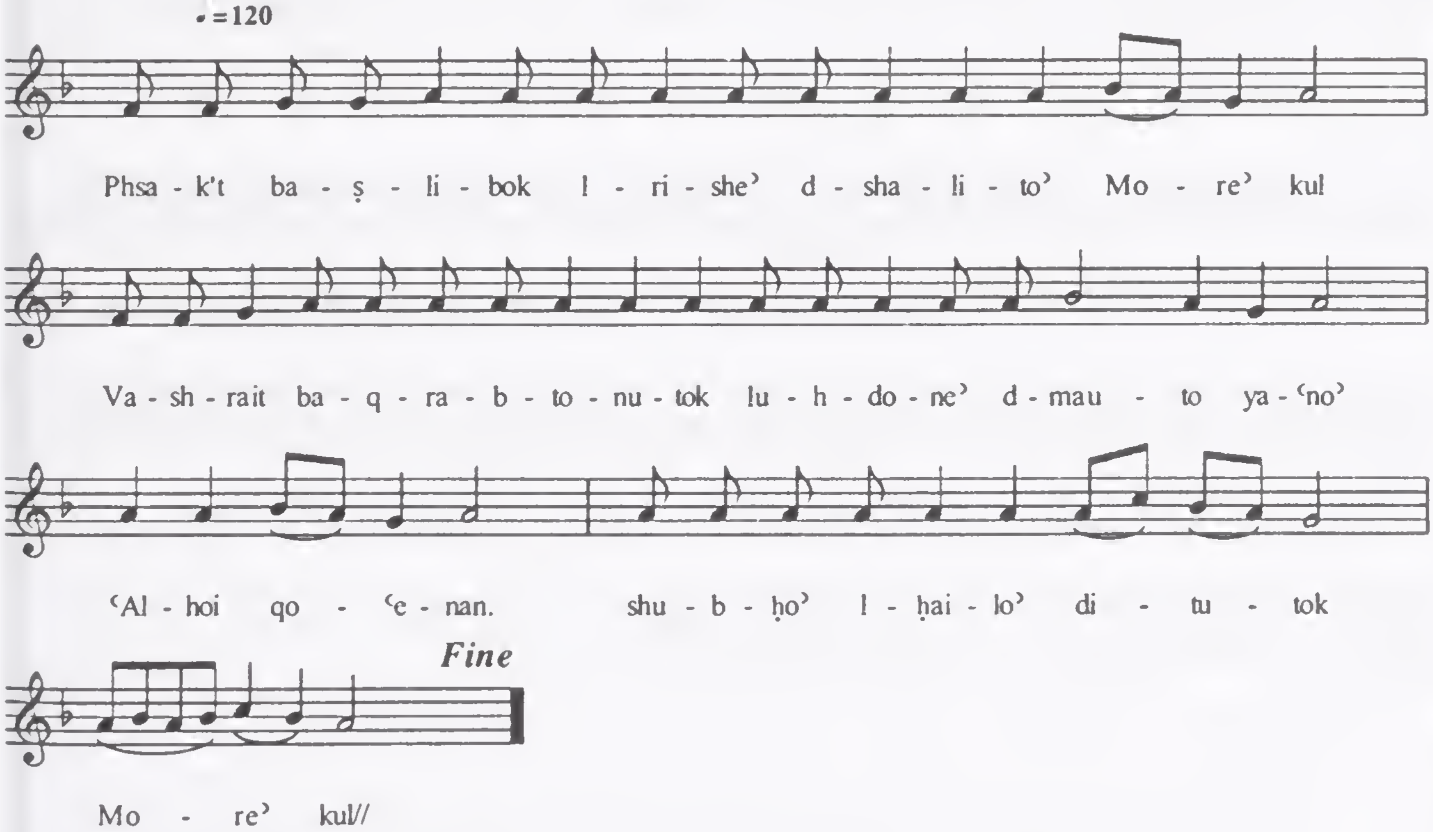
ܒܝܘܡ ܕܘܟܪܢܐ ܕܒܬܘܠܬܐ ܒܪܬ ܕܘܝܕ. ܚܕܝܢ
ܥܝܪܐ ܘܦܨܝܚܝܢ ܒܢܝܢܫܐ. ܘܡܣܩܝܢ ܠܗ
ܫܘܒܚܐ ܘܬܘܕܝܬܐ. ܠܡܫܝܚܐ ܕܕܢܚ ܡܢ
ܥܘܒܐ. ܕܗܘ ܒܪܚܡܘܗܝ ܐܬܬܚܬܝ ܘܦܪܩ ܠܢ
ܒܛܝܒܘܬܗ܀



Phsak’t Baslibok’

ܩܘܡܐ ❖

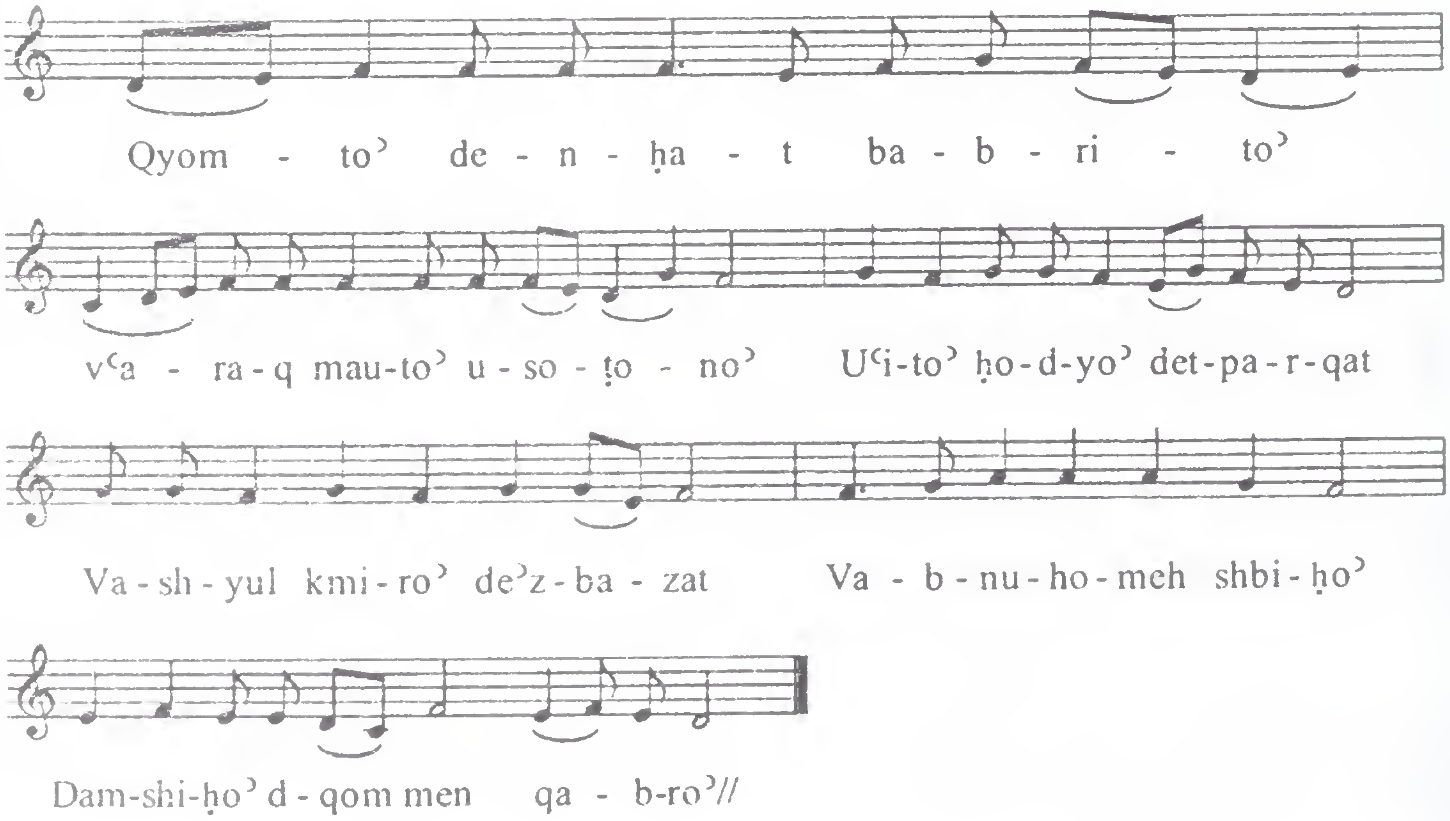
ܦܣܩܬ ܒܨܠܝܒܟ ܠܪܝܫܗ ܕܫܠܝܛܘܬܐ ܡܪܐ ܟܠ.
ܘܫܪܝܬ ܒܩܪܒܬܢܘܬܟ ܠܚܕܘܢܗ ܕܡܘܬܐ ܝܥܢܐ.
ܥܠܝܗܝ ܩܥܝܢܢ. ܫܘܒܚܐ ܠܚܝܠܐ ܕܐܝܬܘܬܟ ܡܪܐ
ܟܠ ❖ ܫܘܒ̄ ❖



Qyomt'o Denhat Babrito'

ܩܝܡܬܐ ܕܢܚܬ ܒܒܪܝܬܐ ܀

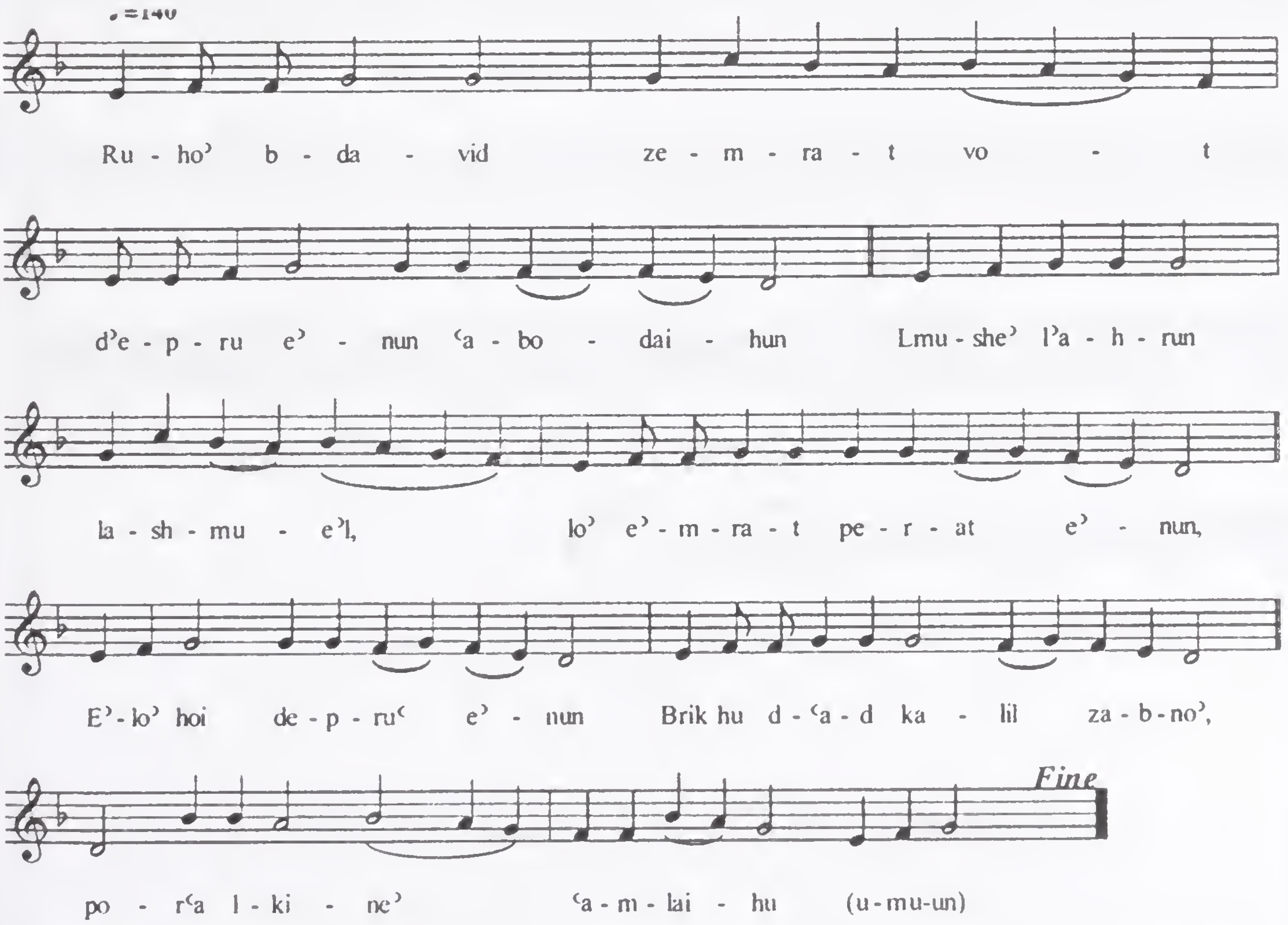
ܩܝܡܬܐ ܕܢܚܬ ܒܒܪܝܬܐ. ܘܥܪܩ ܡܘܬܐ
ܘܣܛܢܐ. ܘܥܝܬܐ ܚܕܝܐ ܕܐܬܦܪܩܬ ܘܫܝܘܠ
ܟܡܝܪܐ ܕܐܬܒܙܙܬ. ܘܒܢܘܗܪܗ ܡܫܝܚܐ ܕܡܫܝܚܐ
ܕܩܡ ܡܢ ܩܒܪܐ ܀



Ruho' BDavid

ܪܘܚܐ ܒܕܘܝܕ ܙܡܪܬ ܗܘܬ ܀

ܪܘܚܐ ܒܕܘܝܕ ܙܡܪܬ ܗܘܬ. ܕܦܪܘܩ ܐܢܘܢ
ܥܒܘܕܝܗܘܢ. ܠܡܘܫܐ ܠܐܗܪܘܢ ܘܠܫܡܘܐܝܠ.
ܘܠܐ ܐܡܪܬ ܕܦܪܩܬ ܐܢܘܢ. ܐܠܐ ܗܘ ܕܦܪܘܩ
ܐܢܘܢ. ܒܪܝܟ ܗܘ ܕܥܕ ܟܠܝܠ ܙܒܢܐ. ܦܪܥ
ܠܟܐܢܐ ܥܡܠܝܗܘܢ ܀



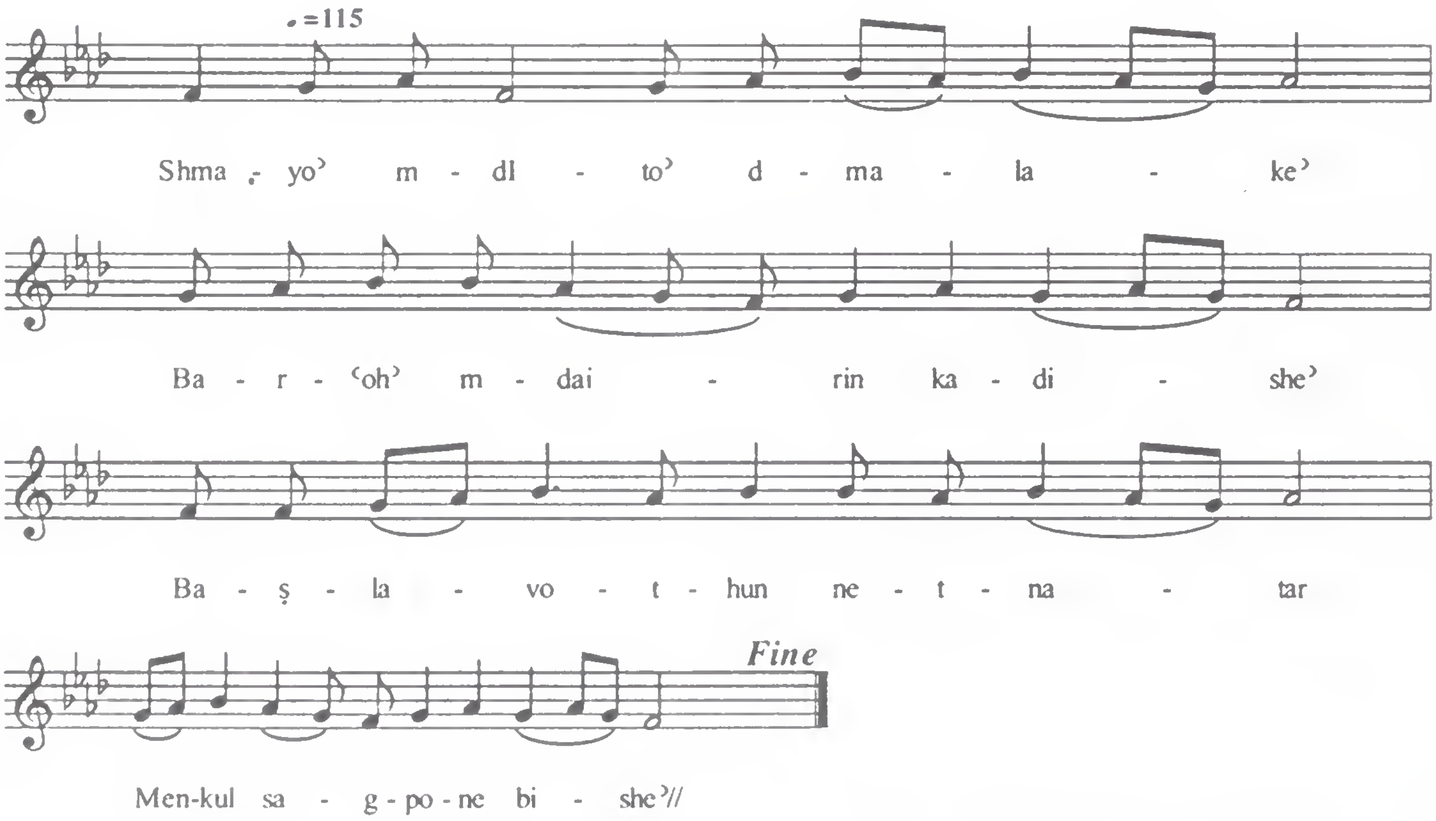
Shmayo' M'Dito DMalake'

ܫܡܝܐ ܡܕܝܢܬܐ ܕܡܠܐܟܐ܀

ܫܡܝܐ ܡܕܝܢܬܐ ܕܡܠܐܟܐ. ܘܒܐܪܥܐ ܡܕܝܪܝܢ

ܩܕܝܫܐ. ܒܨܠܘܬܗܘܢ ܢܬܢܛܪ. ܡܢ ܟܠ

ܣܓܦܢܐ ܒܝܫܐ܀



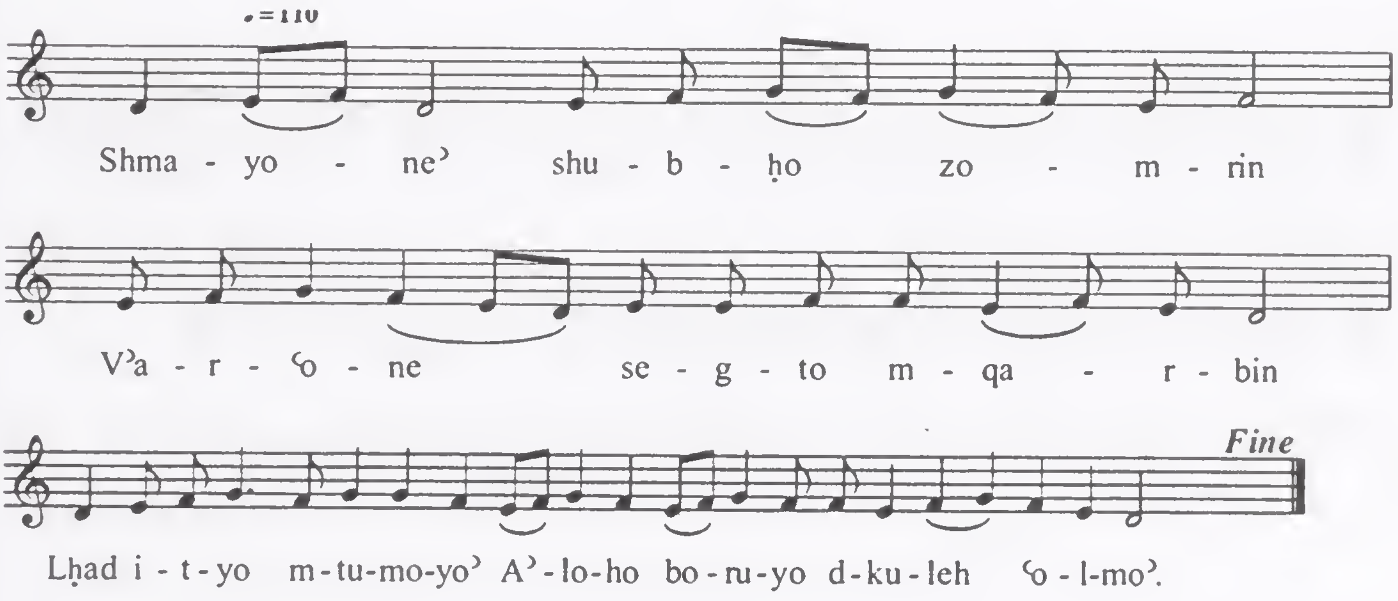
Shmayone' Subho' Zomerin

ܫܡܝܢܐ ܫܘܒܚܐ ܙܡܪܝܢ.

ܫܡܝܢܐ ܫܘܒܚܐ ܙܡܪܝܢ. ܘܐܪܥܢܐ ܣܓܝܬܐ

ܡܩܪܒܝܢ. ܠܚܕ ܐܝܬܝܐ ܡܬܘܡܝܐ ܐܠܗܐ

ܒܪܘܝܐ ܕܟܠܗ ܥܠܡܐ܀



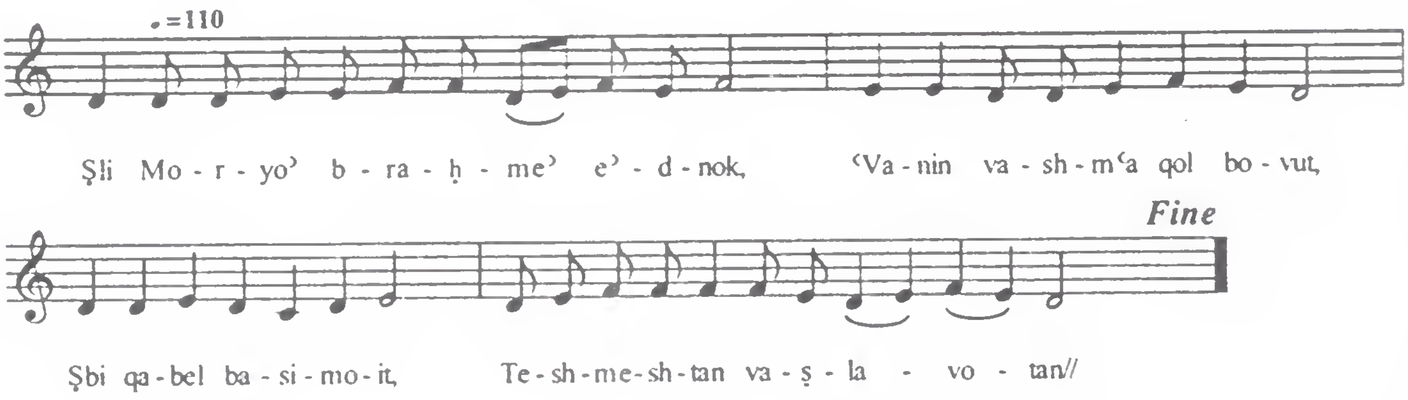
Sli Moryo’ B’Rahme’

ܨܠܝ ܡܪܝܐ ܒܪ̈ܚܡܐ܀

ܨܠܝ ܡܪܝܐ ܒܪ̈ܚܡܐ ܐܝܕܢܟ. ܘܥܢܝܢ

ܘܫܡܥܐ ܩܠ ܒܥܘܬܢ. ܨܠܝ ܘܩܒܠ

ܒܣܝܡܐܝܬ. ܬܫܡܫܬܢ ܘܨܠܘ̈ܬܢ܀



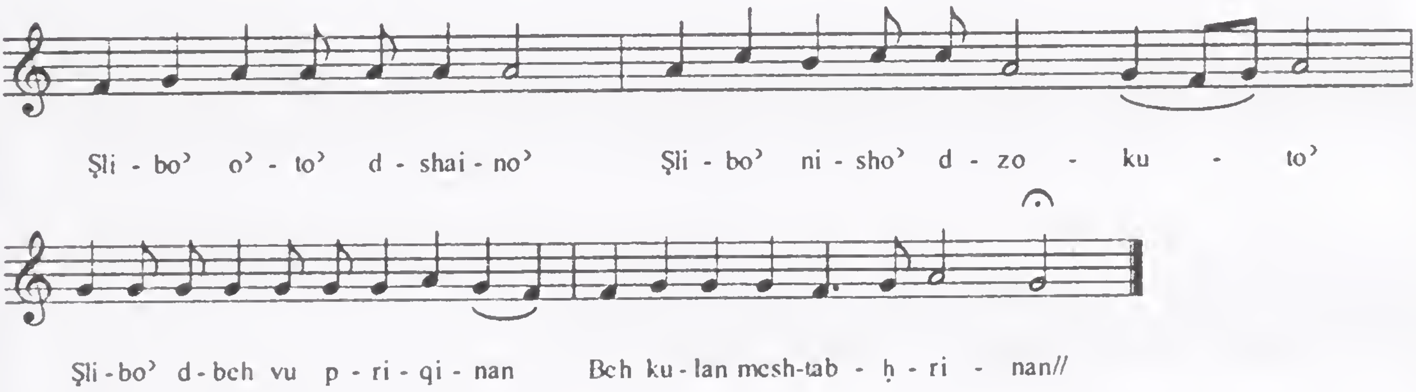
Slibo o’to’

ܨܠܝܒܐ ܐܬܐ ܕܫܝܢܐ܀

ܨܠܝܒܐ ܐܬܐ ܕܫܝܢܐ. ܨܠܝܒܐ ܢܝܫܐ ܕܙܟܘܬܐ.

ܨܠܝܒܐ ܕܒܗ ܗܘ ܦܪܝܩܝܢܢ. ܘܒܗ ܟܠܢ

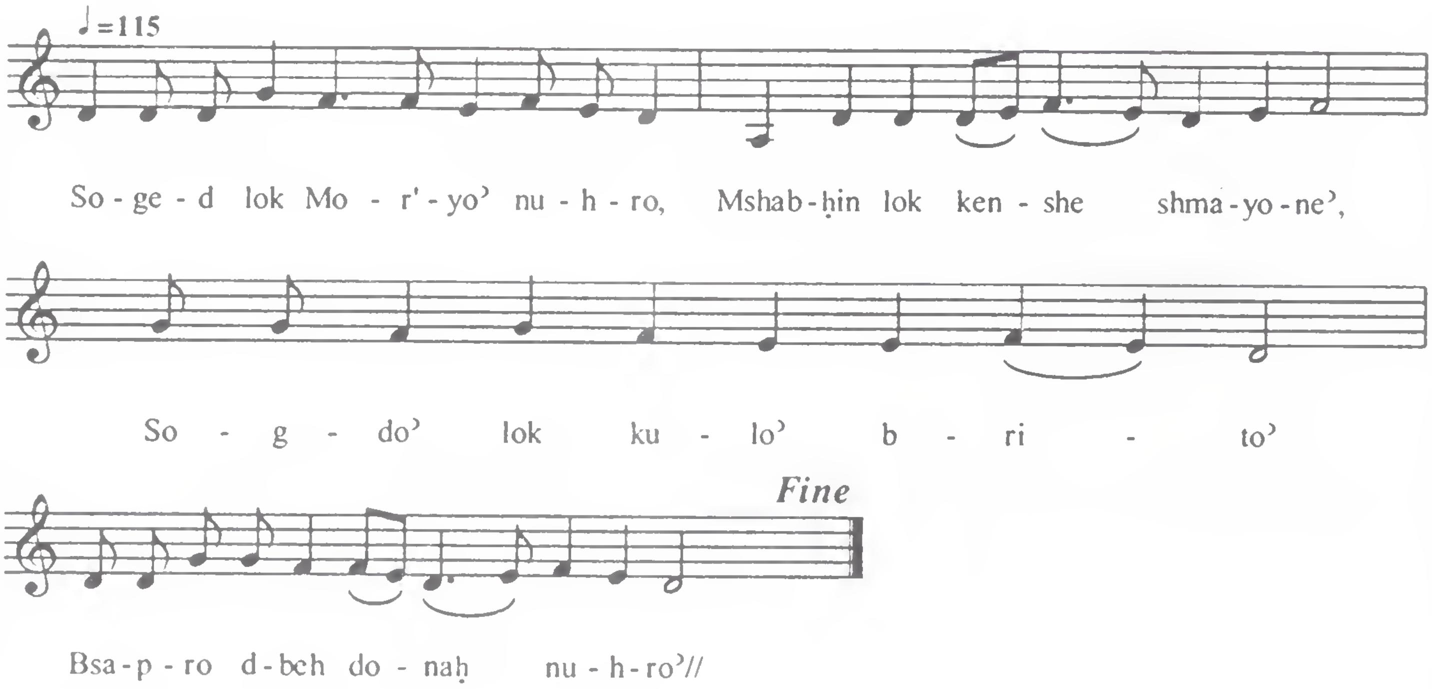
ܡܫܬܒܗܪܝܢܢ܀



Soged Lok Moriyo’

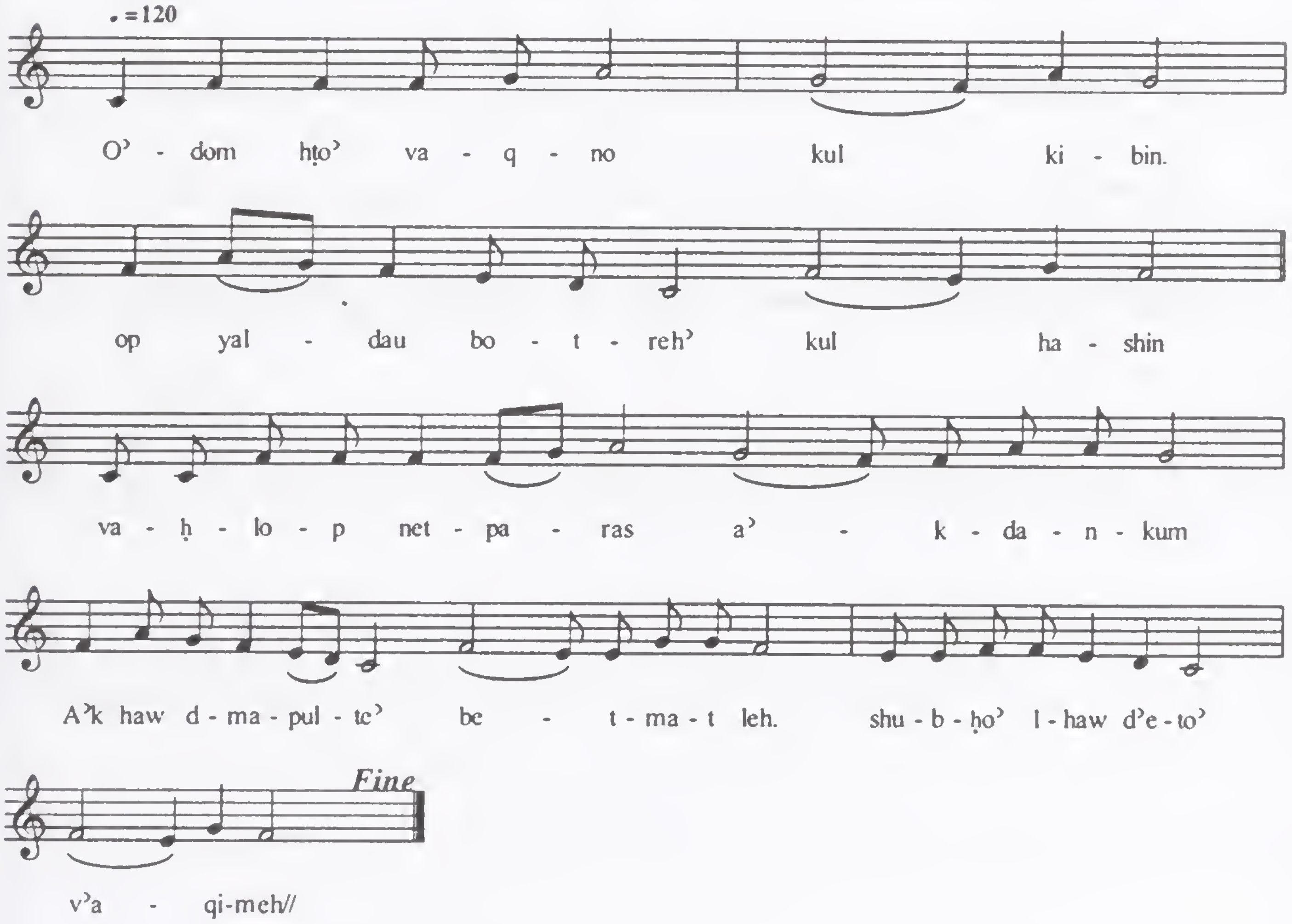
ܣܓܕ ܠܟ ܡܪܝܐ ܀

ܣܓܕ ܠܟ ܡܪܝܐ ܢܘܗܪܐ. ܡܫܒܚܝܢ ܠܟ
ܟܢܫܐ ܫܡܝܢܝܐ. ܘܣܓܕܐ ܠܟ ܟܠܗ ܒܪܝܬܐ.
ܒܣܦܪܐ ܕܒܗ ܕܢܚ ܢܘܗܪܐ ܀



Tubau Lman Dazko'

ܐܘ ܐܕܡ ܚܛܐ ܘܩܢܐ ܀
ܐܕܡ ܚܛܐ ܘܩܢܐ ܟܠ ܟܐܒܝܢ. ܐܦ ܝܠܕܘܗܝ
ܒܬܪܗ ܟܠ ܚܫܝܢ. ܘܚܠܦ
ܕܢܬܦܪܢܣ ܐܟܕܢܟܘܢ. ܐܝܟ ܗܘ ܕܡܦܘܠܛܐ ܒܬܡܬ
ܠܗ. ܫܘܒܚܐ ܠܗܘ ܕܐܬܐ ܘܐܩܝܡܗ ܀

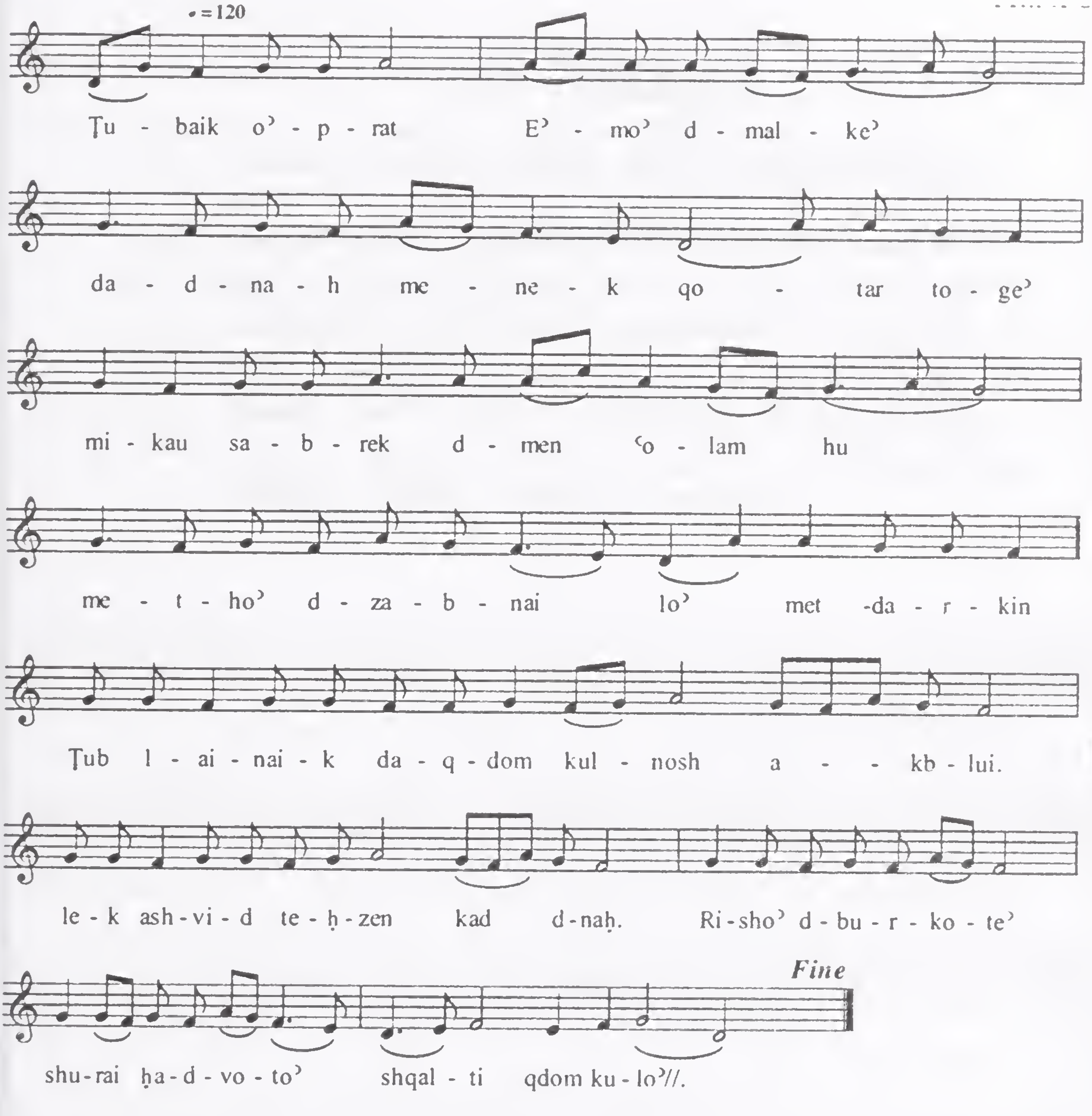


Tubaik oprat

ܛܘܒܝܟܝ ܐܦܪܬ܀

ܛܘܒܝܟܝ ܐܦܪܬ ܐܡܐ ܕܡܠܟܐ. ܕܕܢܚ ܡܠܟܢ
ܡܢܟܝ ܐܬܓܠܝ. ܡܫܝܚܐ ܗܘ ܦܪܘܩܢ ܕܡܢ ܥܠܡ
ܗܘ. ܘܫܘܠܛܢܐ ܕܐܚܝܕܘܬܗ ܠܐ ܡܫܬܪܝܐ. ܛܘܒ
ܠܒܢܝ̈ܟܝ ܕܣܝܡ ܒܟܠܗ ܐܡܠܟܘܬܗ:
ܕܒܝܬ ܐܒܘܗܝ ܕܐܝܬܘܗܝ ܗܘ ܕܒܝܬ: ܦܘܪܩܢܐ
ܕܒܪܝܬܐ. ܗܘܝܘ ܡܚܝܢܐ. ܘܫܘܒܚܗ ܡܠܐ
ܟܠܐ܀

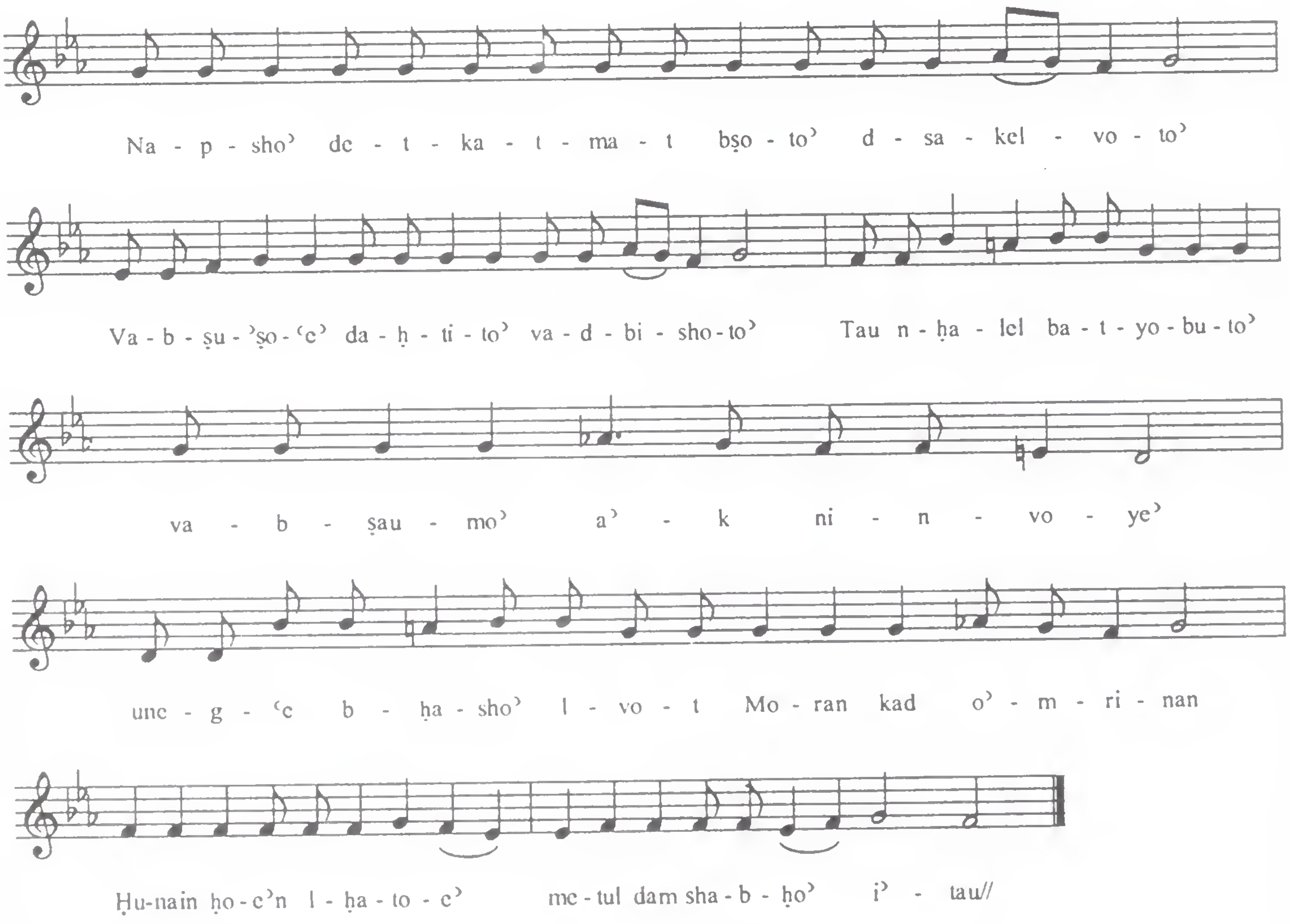
Tubaik oprat



Yaumo' Detpalag

ܝܘܡܐ ܕܐܬܦܠܓ܀

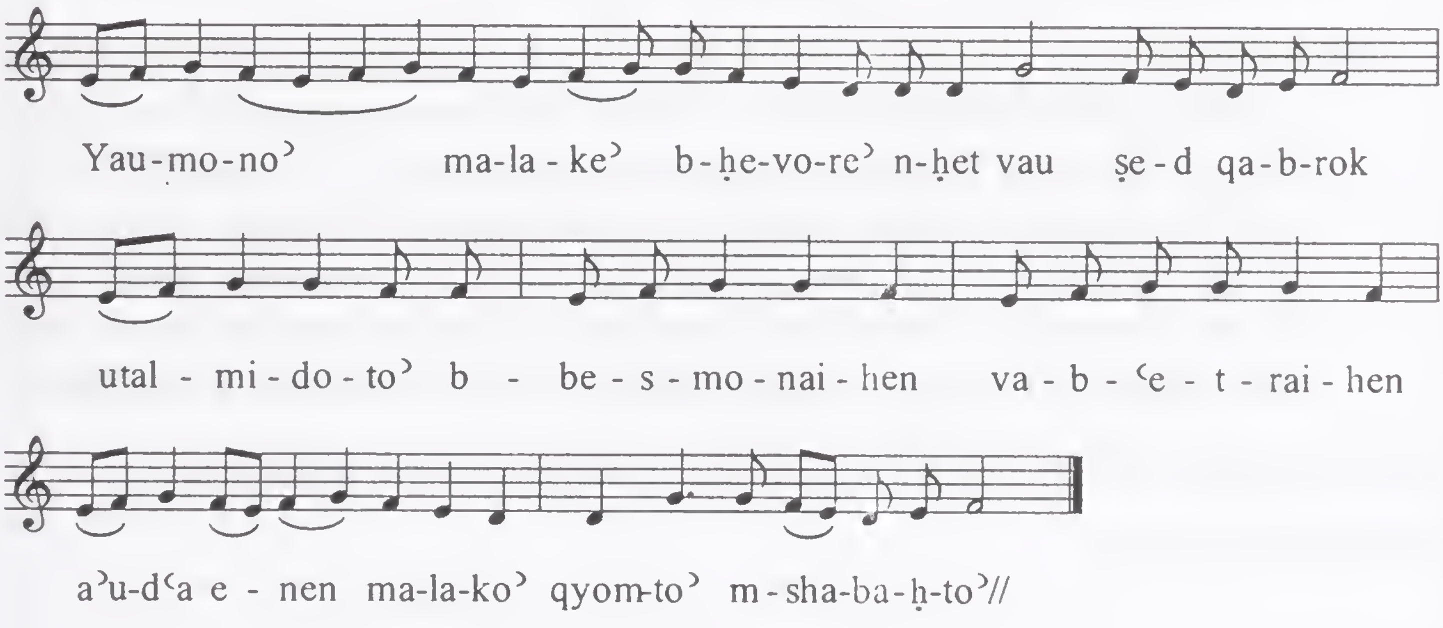
ܢܦܫܐ ܕܐܬܟܬܡܬ ܒܣܘܬܐ ܕܣܟܠܘܬܐ.
ܘܒܨܘܨܐ ܕܚܛܝܬܐ ܘܕܒܝܫܘܬܐ. ܬܘ ܢܗܠܠ
ܒܬܝܒܘܬܐ ܘܒܨܘܡܐ ܐܝܟ ܢܝܢܘܝܐ. ܘܢܓܥ
ܒܚܫܐ ܠܘܬ ܡܪܢ ܟܕ ܐܡܪܝܢܢ. ܚܘܢܝܢ ܚܘܣ
ܥܠ ܚܛܗܝܢ. ܡܛܠ ܕܡܫܒܚܐ ܐܝܬܘܗܝ܀



Yaumono’

ܝܘܡܢܐ ܀

ܝܘܡܢܐ ܡܠܐܟ̈ܐ ܒܚܘܪ̈ܐ ܢܚܬܘ ܗܘܘ ܨܝܕ
ܩܒܪܟ. ܘܬܠܡܝܕܬܐ ܒܒܣܡܢܝ̈ܗܝܢ
ܘܒܥܛܪܝ̈ܗܝܢ. ܐܘܕܥ ܐܢܝܢ. ܡܠܐܟܐ ܩܝܡܬܐ
ܡܫܒܚܬܐ ܀



Takshephto

1) *Gushmonoyo* – Not according to gushmonoyo, but is similar to gneezo and maurbo in which there are individual thakshеptho for each rekno. Each thuphso is unique structurally and musically. There are 3 Thakshpotho for each rekno. Within the rekno, the thakshepto are different from each other structurally and musically.

2) *Structure* – Each thakshеptho possesses its own respective syllabic structure, form, and music.

3) *Frequency of Use* – Very frequent as it is found in most of the sacraments, Penqito, Nineveh Fast, Great Fast, Kahnaitha, and throughout the liturgical services.

4) *Special Note:* According to Aelred Cody. "T*hakshеptho* is related to *Maniyatha* (Maaneetho) which are independent strophes like Byzantine Troparia in form and content, prefaced by one or two Psalm-verses and hence perhaps the rough equivalent of the Greek antiphona, followed by a concluding section of thakshephtha, which are strophes similar to the Manyatha but without the preceding Psalm-verses; with few exceptions"

The popular tunes in the Malankara Syrian Churches are mentioned here.

(Footnotes)

1

The Early History of the Octoechos in Syria: from East of Byzantium: Syria and Armenia in the Formative Period.

Alered Cody O.S.B. Ed.by Nina Garsolan ; Dumbartson Oaks, Washing ton D.C. 1982.

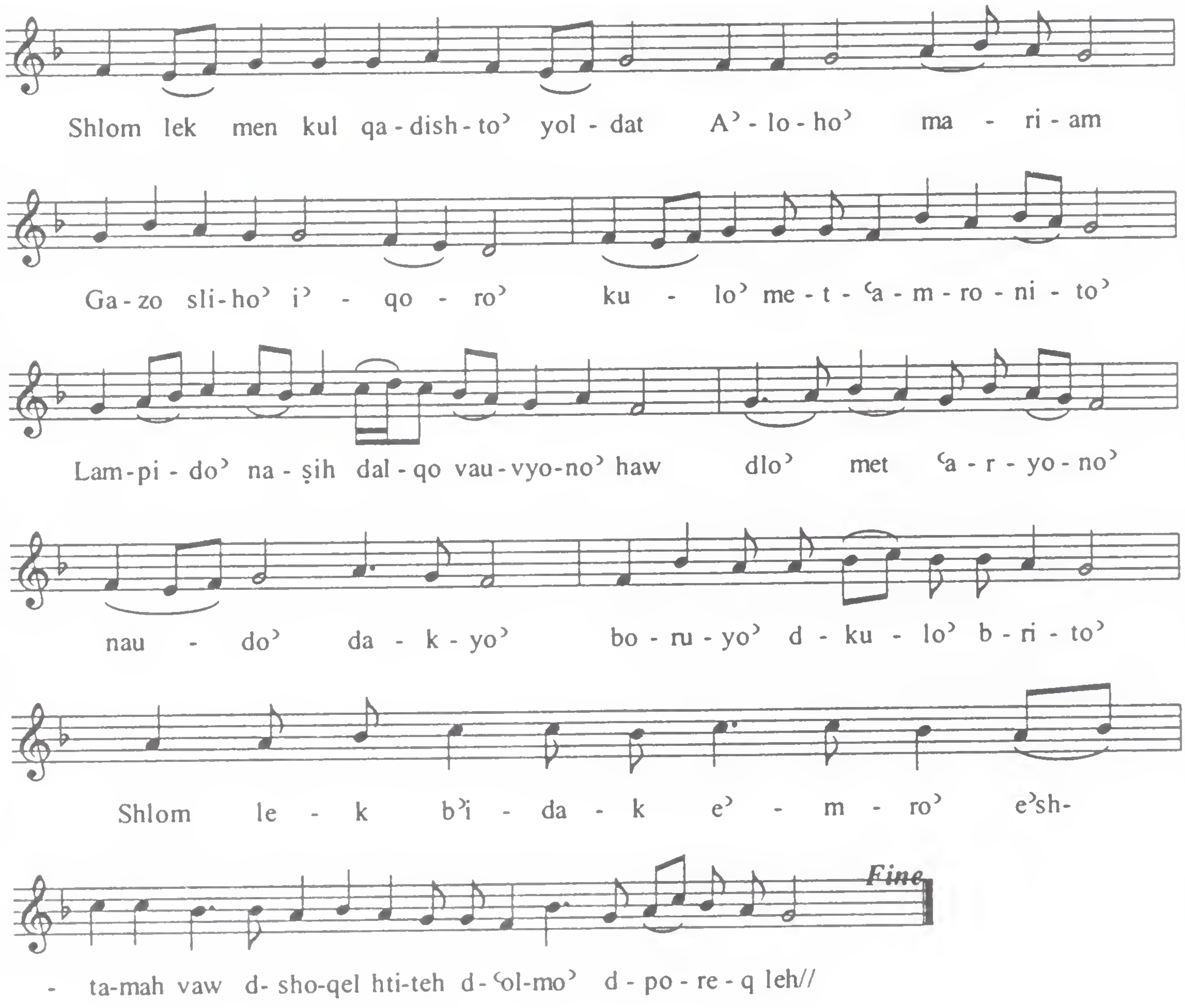
Takshepto' -1

ܝܘܡܐ ܕܐܡܗܬܐ ܀

ܩܕܡܝܐ ܀

ܡܬܫܒܚܝܢ ܥܡ ܟܠ ܩܕܝ̈ܫܬܐ ܝܠܕܬ
ܐܠܗܐ ܡܪܝܡ. ܟܠܐ ܡܫܝܚܬܐ ܘܡܫܡܗܬܐ. ܕܟܠܗ̇
ܡܫܬܒܚܢܝܬܐ. ܟܡܐܒܪܐ ܢܗܝܪ ܕܟܠܐ ܘܐܘܪܝܬܐ
ܗܘ ܕܠܐ ܡܫܬܡܠܝܢܝܬܐ. ܢܘܗܪܐ ܕܚܝܐ ܕܒܪܘܢܐ
ܘܟܠܗ ܒܪ̈ܝܬܐ. ܡܬܫܒܚܝܢ
ܕܐܝܕܝܗ̇ ܐܡܪܐ ܐܡܗܬܗ ܗܘ ܕܡܫܠܐ
ܚܝܘܗܝ ܕܟܠܡܐ ܘܦܪܘܩ ܠܗ ܀

Takshepto' -1

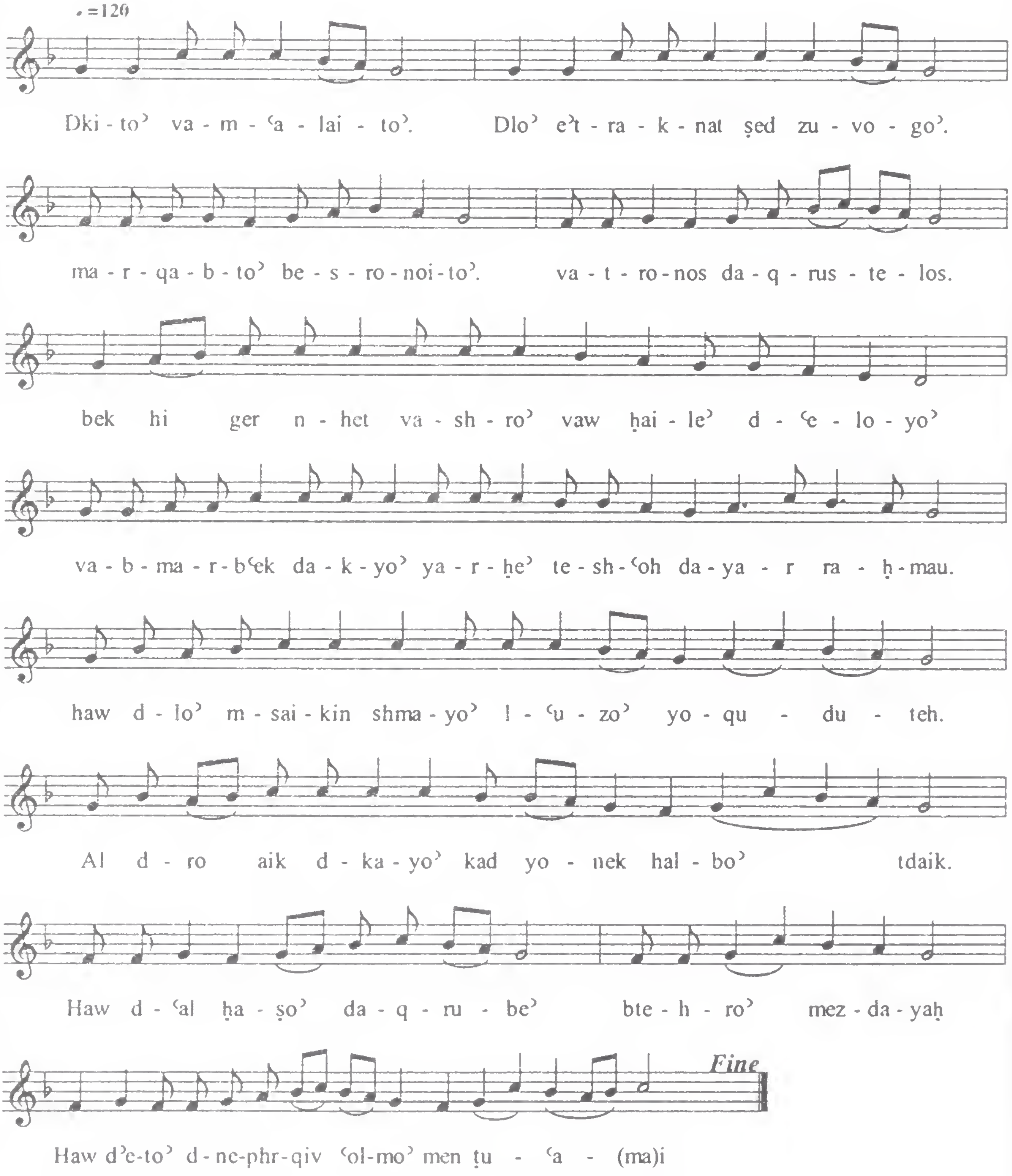

Shlom lek men kul qa - dish - to᾿ yol - dat A᾿ - lo - ho᾿ ma - ri - am
Ga - zo sli - ho᾿ i᾿ - qo - ro᾿ ku - lo᾿ me - t - ʿa - m - ro - ni - to᾿
Lam - pi - do᾿ na - ṣih dal - qo vau - vyo - no᾿ haw dlo᾿ met ʿa - r - yo - no᾿
nau - do᾿ da - k - yo᾿ bo - ru - yo᾿ d - ku - lo᾿ b - ri - to᾿
Shlom le - k b᾿i - da - k e᾿ - m - ro᾿ e᾿sh-
- ta-mah vaw d- sho-qel hti-teh d-ʿol-mo᾿ d - po - re - q leh//
Fine

Takshepto' -2

ܐܪܡܝܐ܀

ܕܟܝܢܐ ܘܡܫܬܒܚܢܐ ܕܠܐ ܐܬܪܥܢܐ ܪܒ
ܐܘܣܝܐ. ܡܪܘܡܡܢܐ ܟܫܝܪܝܢܐ ܘܬܪܘܢܘܣ
ܕܡܪܟܒܬܗ. ܟܡܐ ܕܝܢ ܓܒܪ ܚܝܠܐ ܘܡܪܐ
ܗܘ ܚܝܠܗ ܕܟܠܢܐ ܘܡܡܠܠܝܢ ܕܟܠܐ ܡܛܝܐ
ܐܡܟܐ ܕܝܢ ܒܪܚܡܘܗܝ. ܗܘ ܕܠܐ ܡܫܬܟܚ
ܡܣܝܐ ܠܟܠܗܝ ܕܢܣܬܒܪܘܢܗ. ܘܟܠܠ ܕܪܚܡܝܢ
ܕܚܝܠܐ ܡܢ ܠܗ ܡܠܟܐ ܐܬܚܝܢ. ܗܘ ܕܟܠ ܡܢܐ
ܕܒܪܝܬܐ ܒܠܗܘܢ ܡܥܕܪ. ܗܘ ܕܐܢܐ
ܕܢܦܫܘܗܝ ܠܟܠܗܘܢ ܡܢ ܬܟܝܢ܀

Takshepto' -2



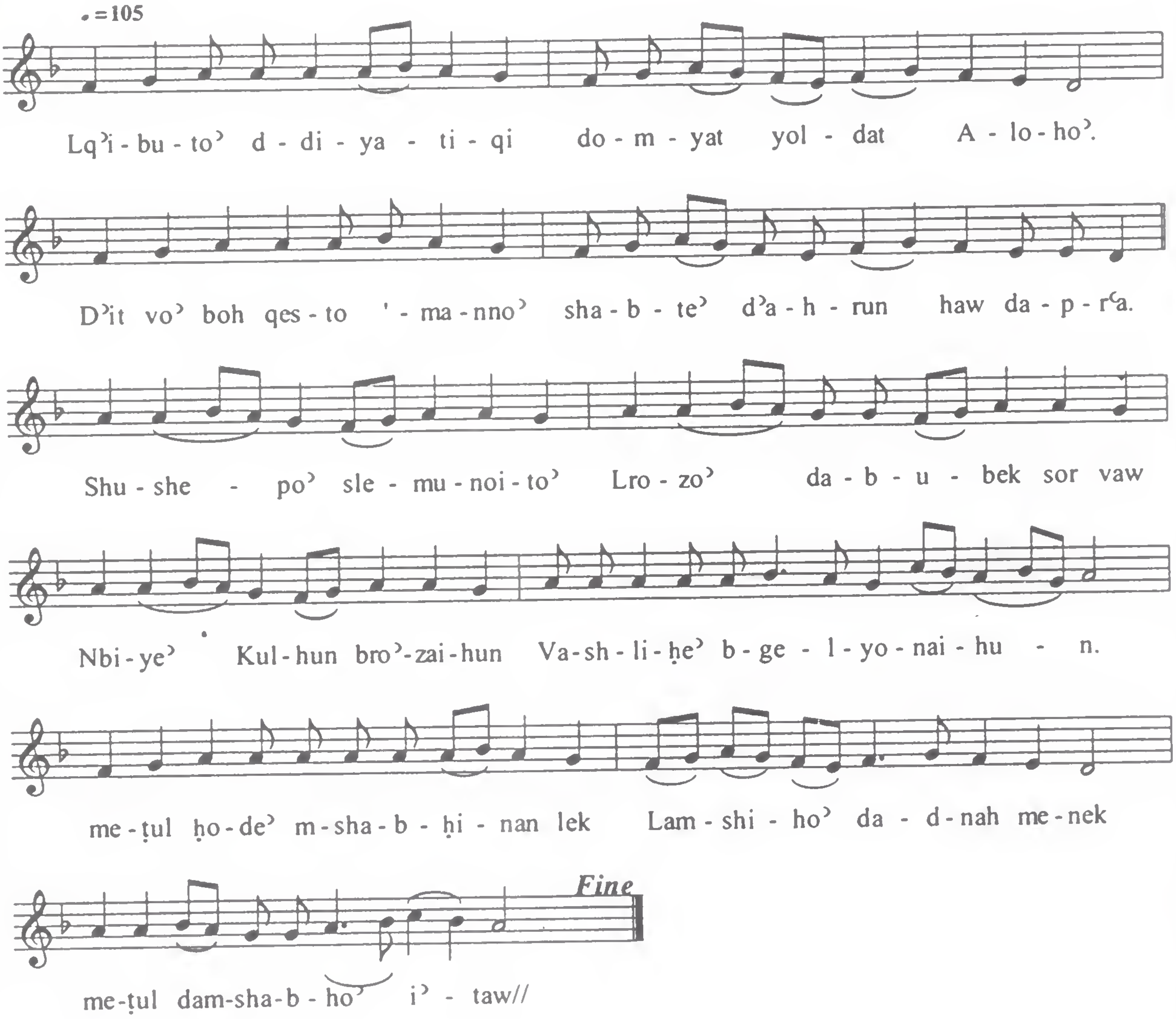
♩=120
Dki - to᾿ va - m - ʿa - lai - to᾿. Dlo᾿ e᾿t - ra - k - nat ṣed zu - vo - go᾿.
ma - r - qa - b - to᾿ be - s - ro - noi - to᾿. va - t - ro - nos da - q - rus - te - los.
bek hi ger n - het va - sh - ro᾿ vaw ḥai - le᾿ d - ʿe - lo - yo᾿
va - b - ma - r - bʿek da - k - yo᾿ ya - r - ḥe᾿ te - sh - ʿoh da - ya - r ra - ḥ - mau.
haw d - lo᾿ m - sai - kin shma - yo᾿ l - ʿu - zo᾿ yo - qu - du - teh.
Al d - ro aik d - ka - yo᾿ kad yo - nek hal - bo᾿ tdaik.
Haw d - ʿal ḥa - ṣo᾿ da - q - ru - be᾿ bte - h - ro᾿ mez - da - yaḥ
Fine
Haw d᾿e-to᾿ d - ne-phr-qiv ʿol-mo᾿ men ṭu - ʿa - (ma)i

Takshepto'-3

ܐܚܪܬܐ.

ܒܥܘܬܐ ܕܩܕܝܫܐ ܘܣܗܕܐ ܢܚܕܐ ܟܠܠܐ.
ܕܐܝܬ ܗ̱ܘܐ ܒܗ ܡܫܝܚܐ ܕܡܚܝܢܐ ܘܡܚܝܗ
ܕܐܒܘܗ̱ܝ ܗܘ ܕܦܪܩ. ܘܡܘܡܬܐ ܡܫܡܫܢܝܬܐ:
ܠܐܘܪܐ ܕܟܘܟܒܝܢ ܪܘܙ ܗ̱ܘܐ: ܢܒܝܐ ܩܕܡܘܗ̱ܝ
ܒܪ̈ܐܙܝܗܘܢ: ܘܫܠܝܚܐ ܒܟܪܘܙܘܬܗܘܢ: ܡܗܠܠܐ
ܗ̱ܘ ܡܫܒܚܝܢ ܠܗ: ܟܗܢܐ ܘܥܡܐ ܟܠܗ
ܡܗܠܠܐ ܕܡܫܝܚܐ ܐܠܗܘܬܗ܀

Takshepto' -3

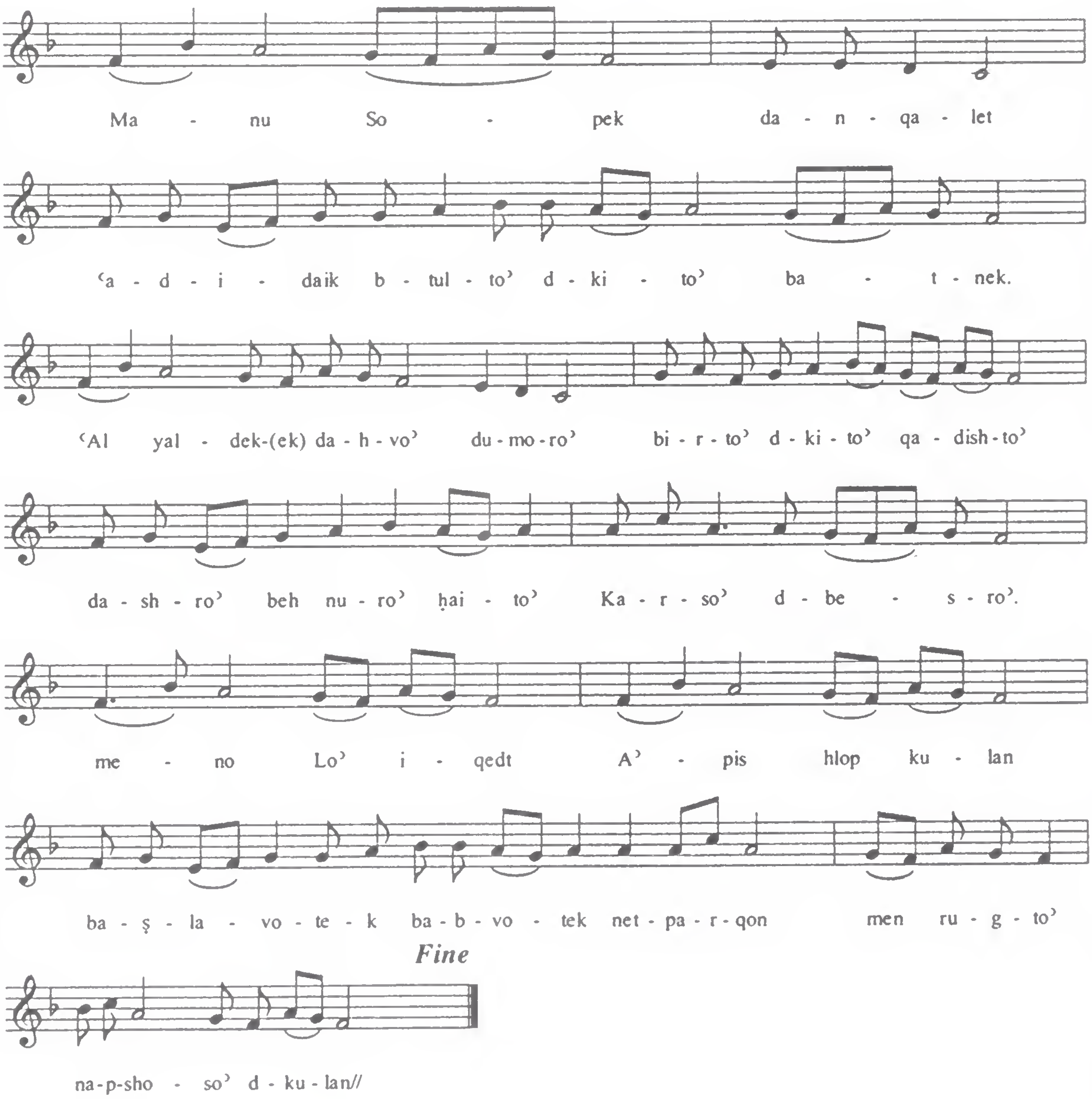

=105
Lqʾi - bu - toʾ d - di - ya - ti - qi do - m - yat yol - dat A - lo - hoʾ.
Dʾit voʾ boh qes - to ' - ma - nnoʾ sha - b - teʾ dʾa - h - run haw da - p - rᶜa.
Shu - she - poʾ sle - mu - noi - toʾ Lro - zoʾ da - b - u - bek sor vaw
Nbi - yeʾ Kul - hun broʾ-zai - hun Va - sh - li - ḥeʾ b - ge - l - yo - nai - hu - n.
me - ṭul ḥo - deʾ m - sha - b - ḥi - nan lek Lam - shi - hoʾ da - d - nah me - nek
Fine
me-ṭul dam-sha-b - hoʾ iʾ - taw//

Takshepto' -4

ܪܒܝܥܝܐ܀

ܡܳܪܰܢ ܫܡܰܥ ܕܥܰܡܳܟ. ܒܒܳܥܽܘܬܗ
ܕܟܽܠܗܳܐ ܕܥܺܕܬܳܐ ܟܳܗܢܶܝܟ. ܘܟܽܠܠ ܡܬܒܳܥܶܐ
ܕܗܳܘܐ ܕܗܽܘܢܳܐ. ܟܢܽܘܫܬܳܐ ܕܥܺܕܬܳܐ ܘܡܶܬܚܰܠܦܳܐ. ܕܫܪܳܐ
ܒܗ ܢܽܘܗܪܳܐ ܚܰܕܬܳܐ. ܒܪܶܥܝܳܢܳܐ ܕܫܽܘܪܳܐ ܘܡܶܢܶܗ ܠܐ
ܢܶܫܒܽܘܩ. ܐܰܦܶܣ ܚܽܘܒܳܐ ܢܽܘܚܳܡ. ܕܒܶܝܬ ܚܰܘܪܳܢ
ܘܒܰܥܠܰܡܳܢ ܢܰܦܫܳܬܳܢ ܡܶܢ ܐܽܘܪܚܳܐ ܢܰܦܩܳܬܳܐ
ܕܢܽܘܚܳܡ܀

Takshepto' -4

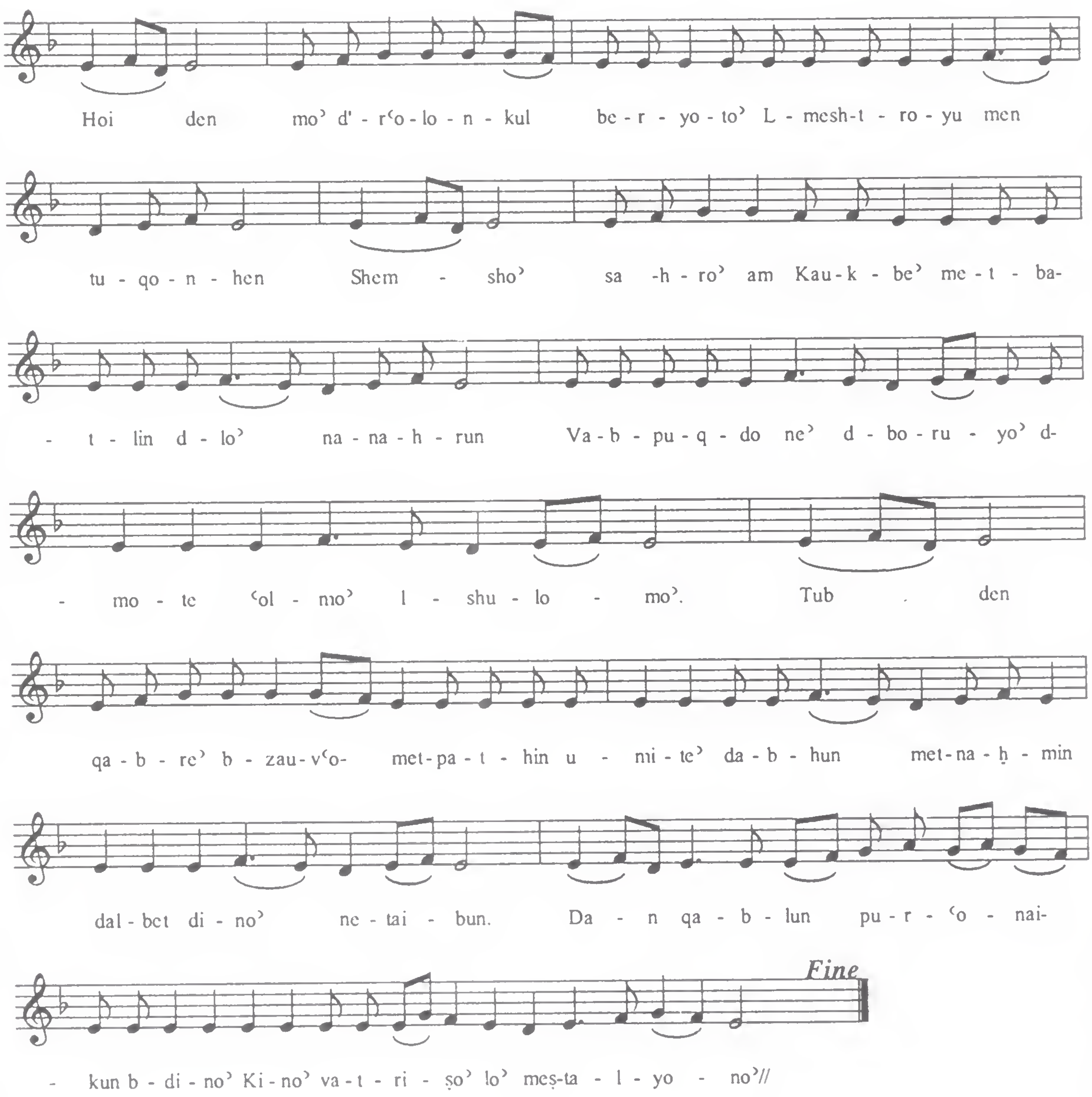

Ma - nu So - pek da - n - qa - let
ʻa - d - i - daik b - tul - toʼ d - ki - toʼ ba - t - nek.
ʻAl yal - dek-(ek) da - h - voʼ du - mo - roʼ bi - r - toʼ d - ki - toʼ qa - dish - toʼ
da - sh - roʼ beh nu - roʼ ḥai - toʼ Ka - r - soʼ d - be - s - roʼ.
me - no Loʼ i - qedt Aʼ - pis hlop ku - lan
ba - ş - la - vo - te - k ba - b - vo - tek net - pa - r - qon men ru - g - toʼ
Fine
na - p - sho - soʼ d - ku - lan//

Takshepto' -5

ܐܚܪܬܐ܀

ܚܙܝܢ ܗܘܐ ܕܪܕܝܢ ܟܠ ܒܢ̈ܝܢܫܐ
ܠܡܝܬܘܬܗ ܡܢ ܐܕܡ. ܡܫܝܚܐ ܘܗܘܐ ܟܕ
ܦܘܪܥܢܐ ܡܬܦܪܥܝܢ ܕܠܐ ܢܗܘܘܢ. ܘܦܩܘܕܝܗ
ܕܒܪܘܝܐ ܡܠܝܐ ܒܥܡܐ ܒܡܘܟܟܐ. ܐܘܟ ܕܝܢ
ܡܪ̈ܝܐ ܒܪܘܟܐ ܡܬܦܬܚܝܢ. ܘܡܢ̈ܝܬܐ ܘܥܡܗܘܢ
ܡܬܚܫܒܝܢ. ܕܒܥܡܗ ܕܪܘܚܐ ܢܬܚܕܬܘܢ.
ܕܢܡܠܘܢ ܦܘܪܥܢܗܘܢ. ܒܝܕܐ ܩܝܢܐ ܘܬܒܝܪܐ.
ܘܠܐ ܡܬܒܠܒܠܐ܀

Takshepto' -5

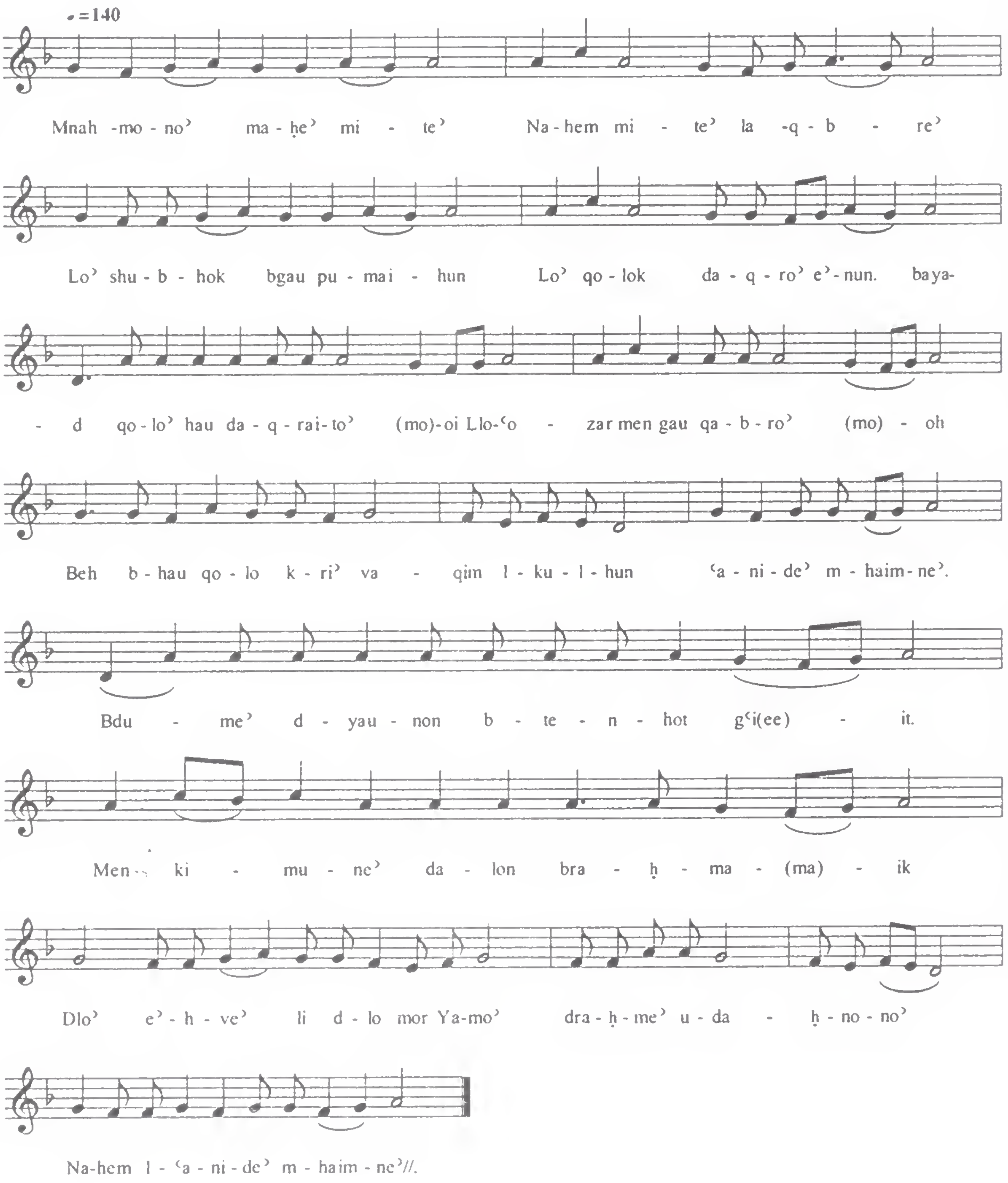

Hoi den mo' d' - r'o - lo - n - kul be - r - yo - to' L - mesh-t - ro - yu men
tu - qo - n - hen Shem - sho' sa -h - ro' am Kau - k - be' me - t - ba-
- t - lin d - lo' na - na - h - run Va - b - pu - q - do ne' d - bo - ru - yo' d-
- mo - te 'ol - mo' l - shu - lo - mo'. Tub - den
qa - b - re' b - zau - v'o- met - pa - t - hin u - mi - te' da - b - hun met - na - ḥ - min
dal - bet di - no' ne - tai - bun. Da - n qa - b - lun pu - r - 'o - nai-
Fine
- kun b - di - no' Ki - no' va - t - ri - ṣo' lo' meṣ-ta - l - yo - no'//

Takshepto' -6

ܐܚܪܬܐ ❖

ܡܪܚܡܢܐ ܘܡܠܝܐ ܪ̈ܚܡܐ ܚܘܣ ܥܒ̈ܕܐ
ܕܒܪܝܬ. ܘܠܐ ܬܫܒܘܩ ܠܗ ܦܘܪܩܢܗܘܢ ܘܠܐ
ܬܬܠ ܕܡܪܐ ܐܢܘܢ. ܟܕ ܟܠܗ ܗܘ ܕܪܚܡܘܗܝ.
ܠܒܠܒܪ ܡܢ ܗܘ ܡܪܐ. ܠܗ ܠܗܘ ܟܠܗ ܡܪܝ
ܐܢܢ ܠܟܠܟܘܢ ܟܠܢܫ̈ܐ ܡܗܝܡ̈ܢܐ. ܒܪܘܡܗ
ܕܗܘܐ ܠܐܢܫܘܬܐ ܟܠܗ. ܕܡܢ ܩܕܡ̈ܘܗܝ
ܕܟܠ ܒܢܝ̈ܫܐ. ܘܠܐ ܐܢܘܢ ܟܠ ܕܠܐ ܡܪܝ ܡܐܠ
ܕܪܫܐ ܘܕܝ̈ܢܐ. ܚܘܣ ܠܟܠܢ̈ܫܐ ܡܗܝܡ̈ܢܐ ❖

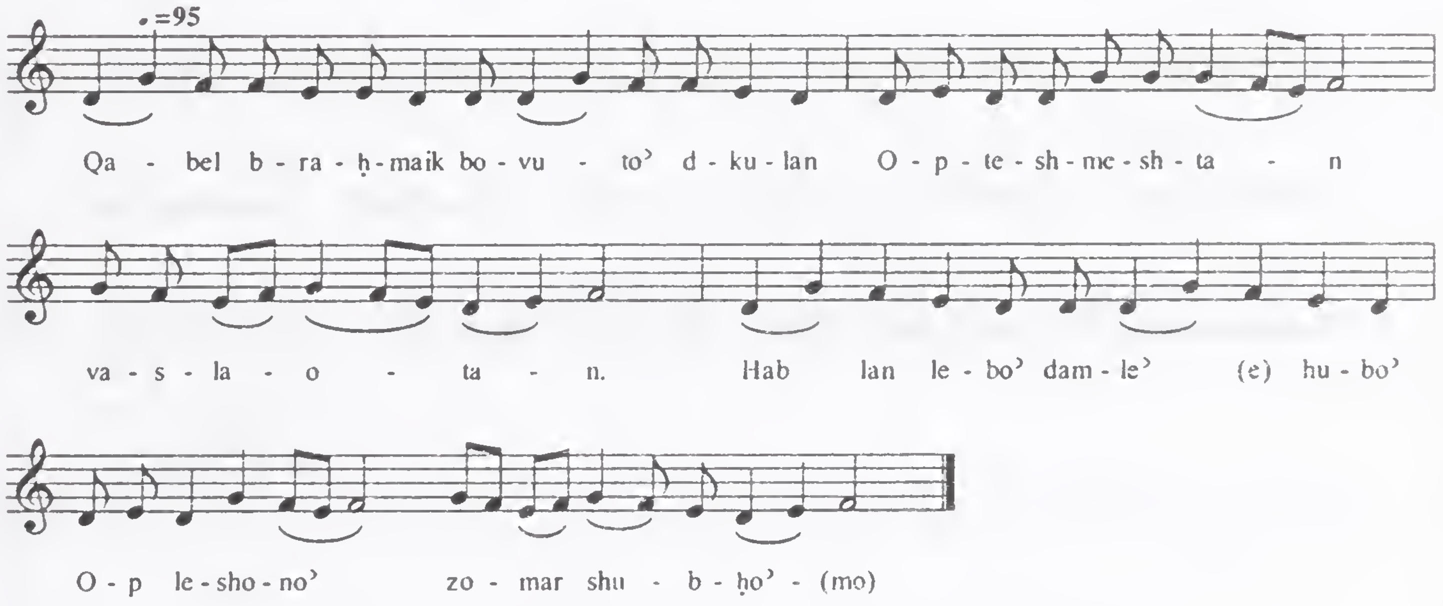
Takshepto' -6


♩=140
Mnah -mo - no' ma - ḥe' mi - te' Na - hem mi - te' la -q - b - re'
Lo' shu - b - hok bgau pu - mai - hun Lo' qo - lok da - q - ro' e' - nun. baya-
- d qo - lo' hau da - q - rai - to' (mo)-oi Llo-ʿo - zar men gau qa - b - ro' (mo) - oh
Beh b - hau qo - lo k - ri' va - qim l - ku - l - hun ʿa - ni - de' m - haim - ne'.
Bdu - me' d - yau - non b - te - n - hot gʿi(ee) - it.
Men ki - mu - ne' da - lon bra - ḥ - ma - (ma) - ik
Dlo' e' - h - ve' li d - lo mor Ya-mo' dra - ḥ - me' u - da - ḥ - no - no'
Na-hem l - ʿa - ni - de' m - haim - ne'//.

Takshepto' -7

ܐܚܪܢܐ܀

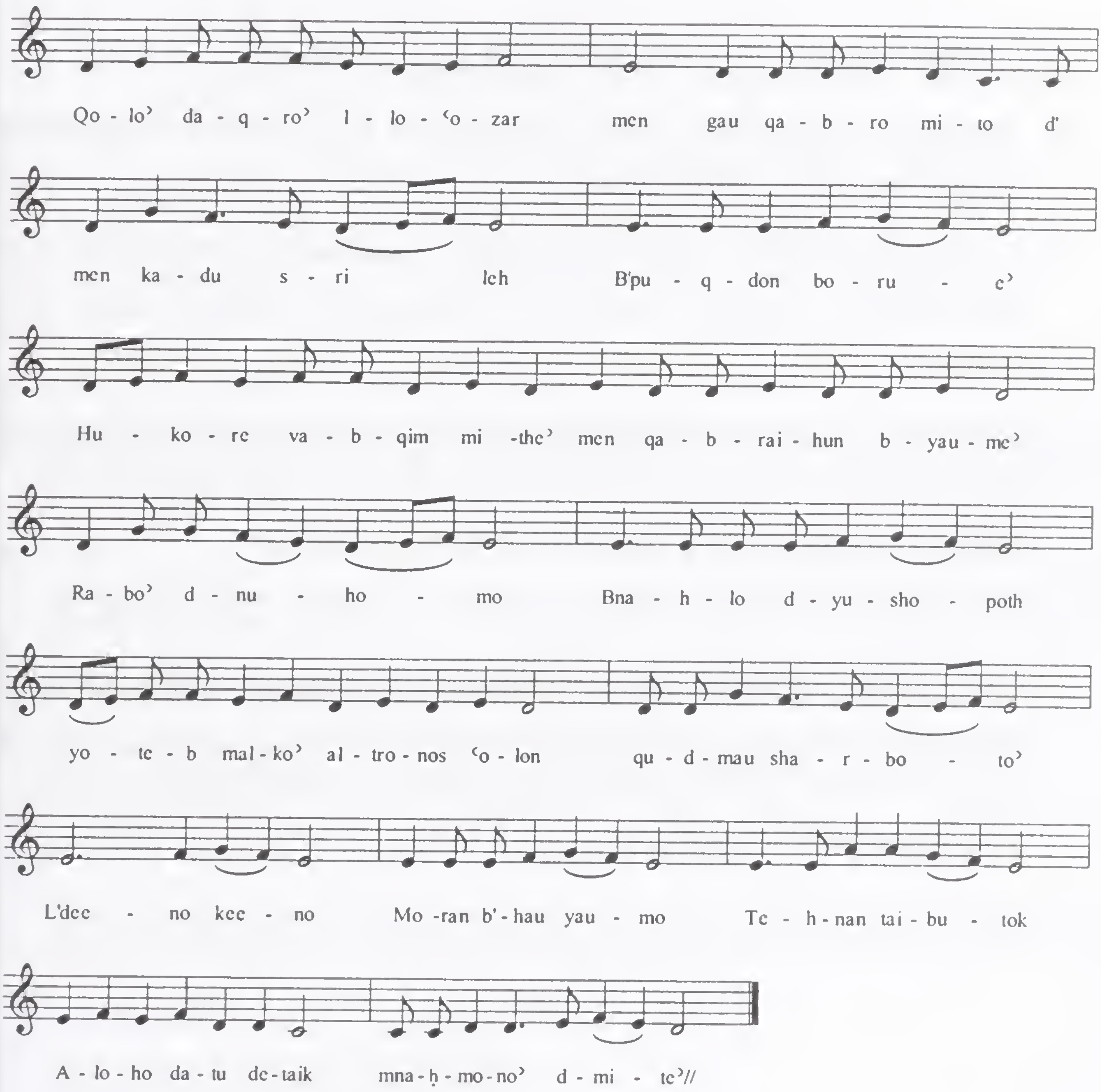
ܩܒܠ ܒܪ̈ܚܡܝܟ ܒܥܘܬܐ ܕܟܠܢ. ܐܦ
ܬܫܡܫܬܢ ܘܨܠܘܬܢ. ܗܒ ܠܢ ܠܒܐ ܕܡܠܐ
ܚܘܒܐ. ܐܦ ܠܫܢܐ ܕܙܡܪ ܫܘܒܚܐ. ܠܐ ܡܢܢ
ܢܗܘܘܢ ܡ̈ܠܝ ܕܦܘܡܢ. ܘܕ̈ܡܥܝܢ ܟ̈ܐܢܐ
ܘܟܐܢܐ. ܐܠܐ ܒܪ̈ܚܡܐ ܕܟܡܫܡܫܝܢ. ܣܓܝܐ
ܫܘ̈ܚܝܢ. ܘܡܫܡܫܝܢ ܩܘܪ̈ܒܢ ܘܩܒܠ ܪ̈ܚܡܐ ܟܠܠ
ܩܕܡܝܟ. ܡܫܝܚܐ ܕܐܢܬ ܐܠܗܐ܀



Takshepto' -8

ܩܠܐ ܕܡܪܐ ܒܟܠܕܪ ܩܡ ܠܗ ܡܪܐ ܡܝܬܐ
ܕܩܡ ܩܒܪܗ ܗܦܟ ܠܗ. ܒܦܘܩܕܢܗ ܒܢܘܗܪܗ. ܘܗܘ
ܡܪܐ ܘܡܚܝܢܢ ܡܝ̈ܬܐ ܩܡ ܡܒܝܬ ܩܒܘܪܘܗܝ ܒܩܘܠܗ
ܙܟܝܐ ܕܢܘܨܚܐ. ܒܚܝܠܐ ܕܢܘܗܪܗ. ܢܚܬ ܠܟܠܟܐ
ܟܠ ܠܐܪܥܐ. ܘܒܠܥܗ ܠܡܘܬܐ ܘܩܒܪܐ ܡܚܒܠܐ.
ܒܚܝܠܐ ܚܝܐ. ܡܢܗ ܒܗܘ ܢܘܗܪܐ. ܐܚܝܢ.
ܢܫܒܚܘ. ܠܟܘܠܐ ܕܐܝܬ ܗܘ ܐܠܗܐ ܡܚܝܢܐ
ܕܡܝ̈ܬܐ܀

Takshepto' -8


Qo - lo' da - q - ro' l - lo - 'o - zar men gau qa - b - ro mi - to d'
men ka - du s - ri leh B'pu - q - don bo - ru - e'
Hu - ko - re va - b - qim mi -the' men qa - b - rai - hun b - yau - me'
Ra - bo' d - nu - ho - mo Bna - h - lo d - yu - sho - poth
yo - te - b mal - ko' al - tro - nos 'o - lon qu - d - mau sha - r - bo - to'
L'dee - no kee - no Mo -ran b' - hau yau - mo Te - h - nan tai - bu - tok
A - lo - ho da - tu de - taik mna - ḥ - mo - no' d - mi - te'//

Qatisme'

1) *Gushmonoyo'* – Not according to gushmonoyo'.

2) *Structure* – Each Qatisma possesses its own respective syllabic structure, form, and music.

3) *Frequency of Use* – Not frequently used as it is found in the Kahnaitha, Funeral Services, Ordination Service, and the Penqito.

4) *Special Note:* Many of these hymns have lost their modes over time. Those that are still in use today have been notated.

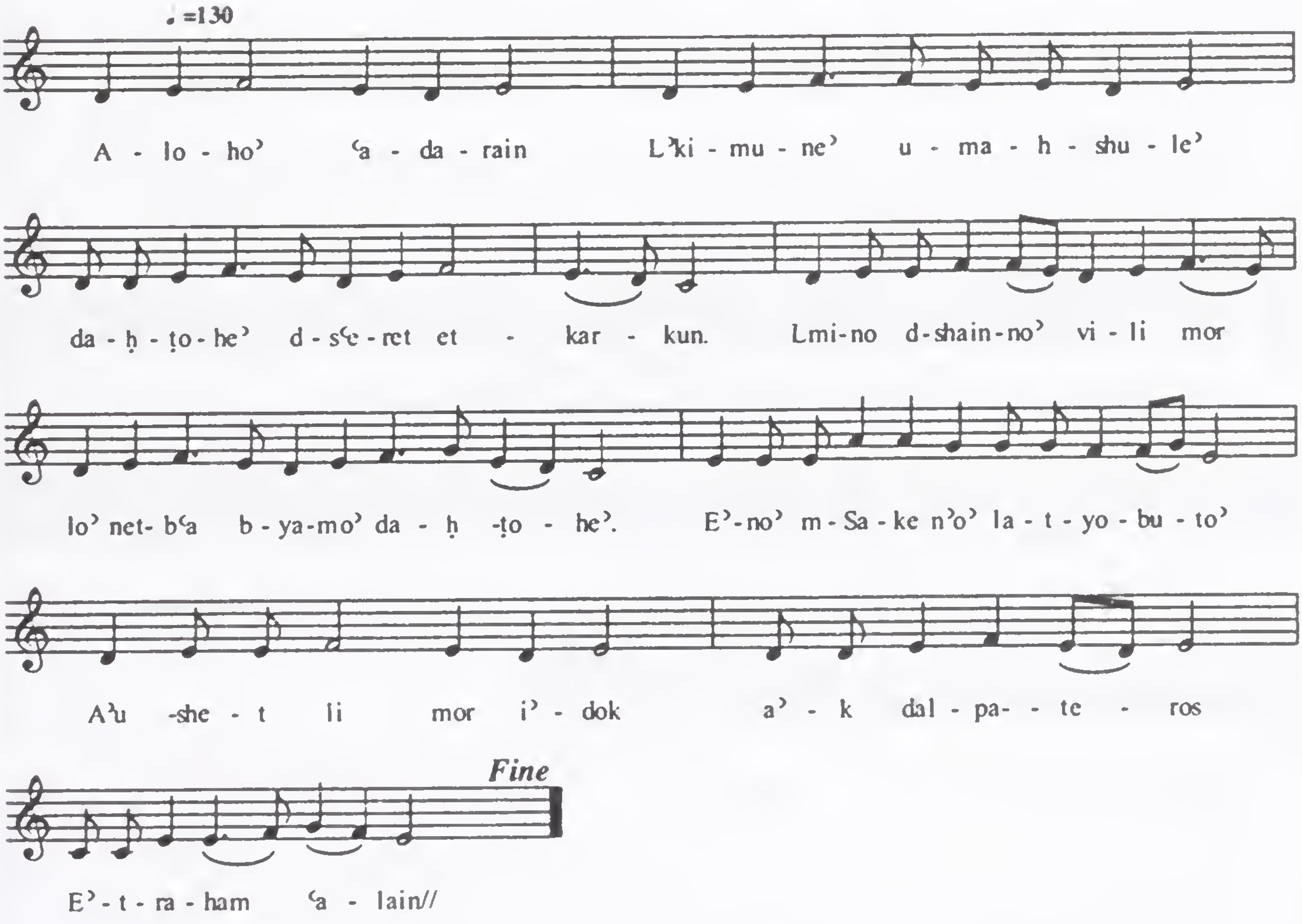
This is similar to the Byzantine Kathismatha[1]

1 *The Early History of the Octoechos in Syria; from East of Byzantium: Syria and Armenia in the Formative Period.* *Alered Cody O.S.B. Ed.by Nina Garsolan ; Dumbartson Oaks, Washing ton D.C. 1982.*

A'loho' Adarain

ܐܚܪܢܐ܀

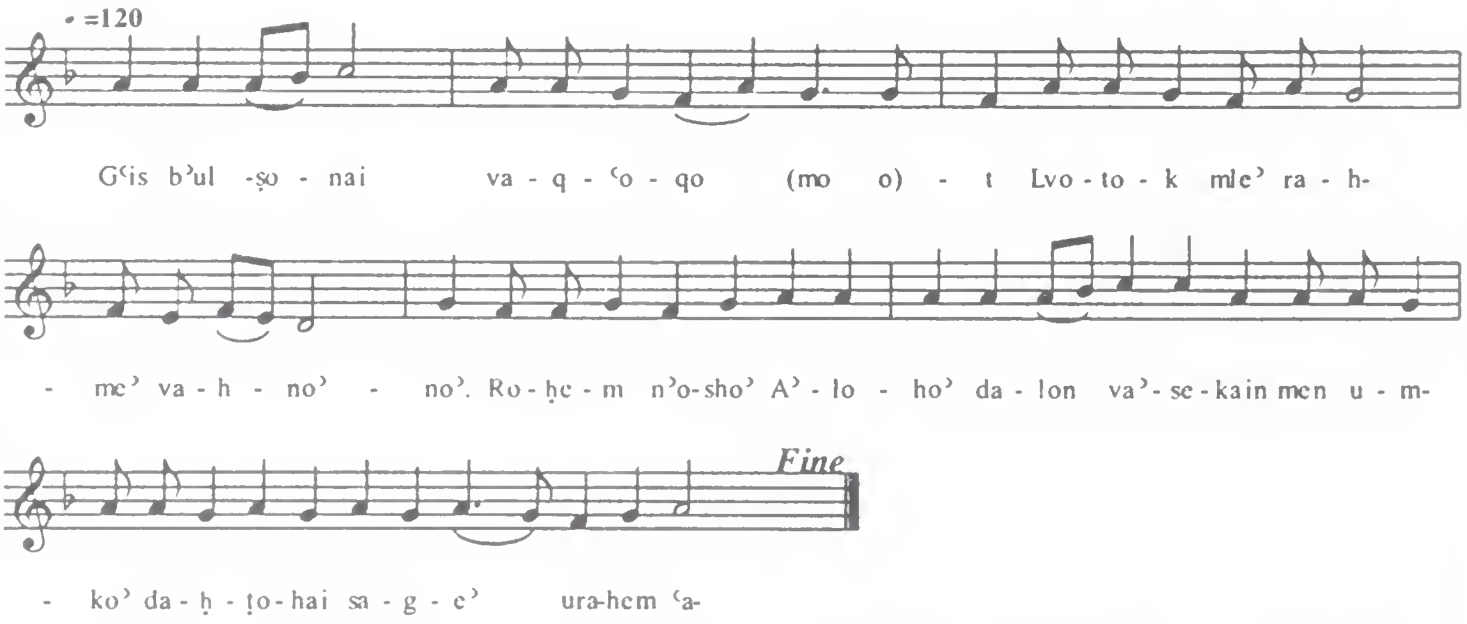
ܐܠܗܐ ܥܕܪܝܢ. ܕܟܐܒܘ̈ܬܐ ܘܡܚܫܘ̈ܠܐ.
ܕܚܛܗ̈ܐ ܕܣܥܪܬ ܐܬܟܪܟܢ. ܠܡܢܐ ܕܫܝܢܐ
ܗܘܝ ܠܝ ܡܪܝ. ܕܠܐ ܐܬܛܒܥ ܒܝܡܐ
ܕܚܛܗ̈ܐ. ܐܢܐ ܡܣܟܢܐ ܐܢܐ ܠܛܝܒܘܬܐ ܐܘܫܛ
ܠܝ ܡܪܝ ܐܝܕܟ ܐܝܟ ܕܠܦܛܪܘܣ ܐܬܪܚܡܬ܀



‘Git Bulsonai

ܐܚܪܢܐ܀

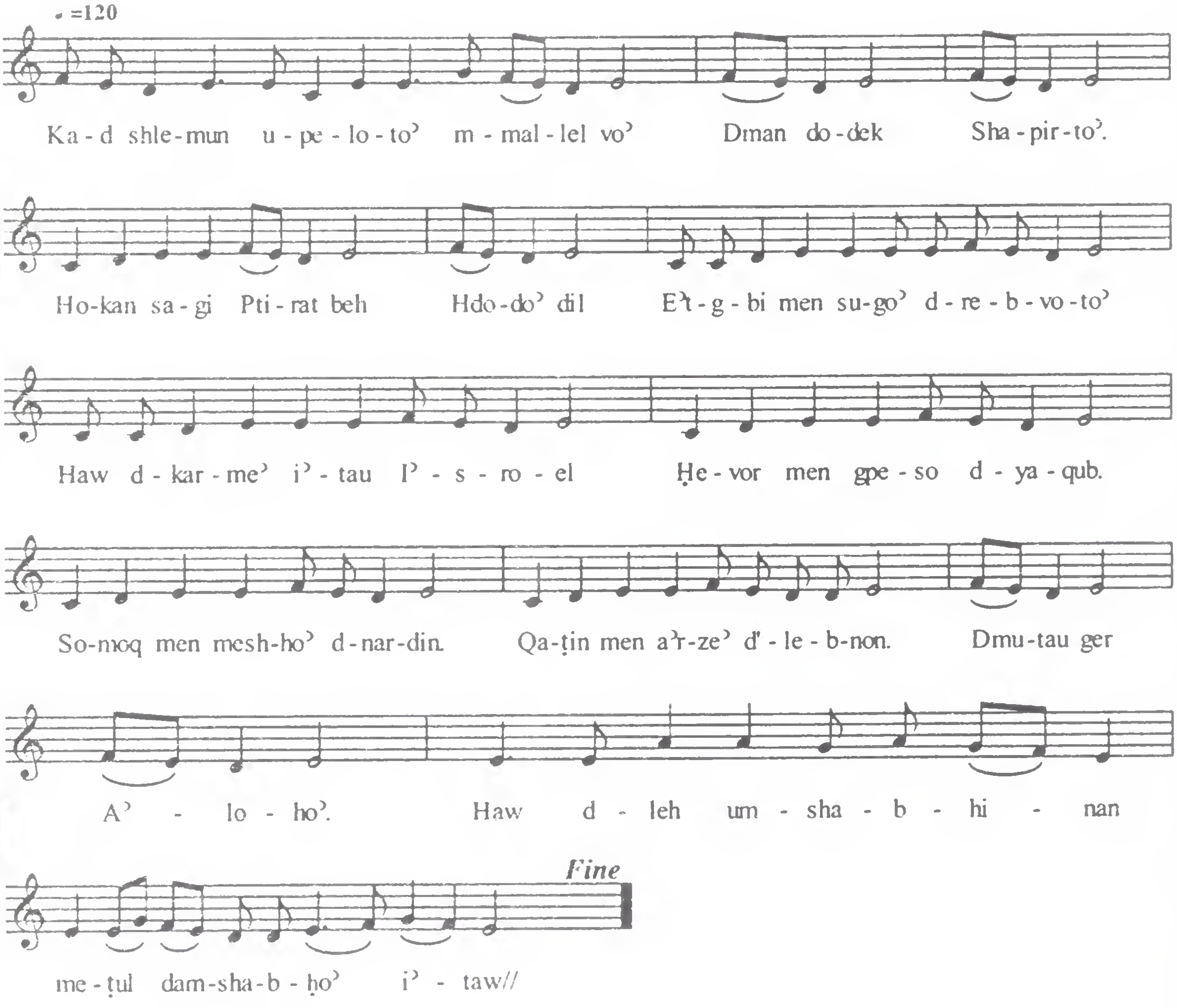
ܓܥܝܬ ܒܐܘܠܨܢܝ ܘܥܩܬܝ. ܠܘܬܟ ܡܠܐ
ܪ̈ܚܡܐ ܘܚܢܢܐ. ܪܚܡ ܐܢܫܐ ܐܠܗܐ. ܕܥܢܝ
ܘܐܦܨܢܝ ܡܢ ܥܘܡܩܐ ܕܚܛܗ̈ܝ ܣܓܝ̈ܐܐ
ܘܪܚܡܥܠܝ܀



Kad Shlemun

ܟܕ ܫܠܡܘܢ ܒܩ̈ܠܬܐ ܡܡܠܠ ܗܘܐ.
ܕܡܢ ܕܕܘܝܕ ܡܩܢܬܐ. ܕܗܘܡ ܦܫܚ ܚܠܡܢܬܐ
ܠܗ. ܕܕܐ ܕܡܠܟ ܐܠܗܐ ܡܢ ܣܘܓܠܐ
ܕܩܘܠܐ. ܗܘ ܕܦܪܩܗ ܐܠܗܘܗܝ ܐܝܣܪܐܝܠ.
ܢܦܩ ܡܢ ܒܒܠܐ ܕܟܠܕܝܐ. ܘܣܠܩ ܡܢ
ܡܫܚܐ ܕܢܪܕܝܢ. ܘܩܝܣܝܢ ܡܢ ܐܪ̈ܙܐ ܕܠܒܢܢ.
ܘܕܗܒܐ ܗܘ ܚܡܪ ܕܐܠܠܗܘܐ. ܗܘ ܕܟܠܗ ܗܘ
ܡܡܚܣܢ ܡܠܟܐ ܕܡܫܝܚܐ ܐܠܗܘܗܝ܀

Kad Shlemun

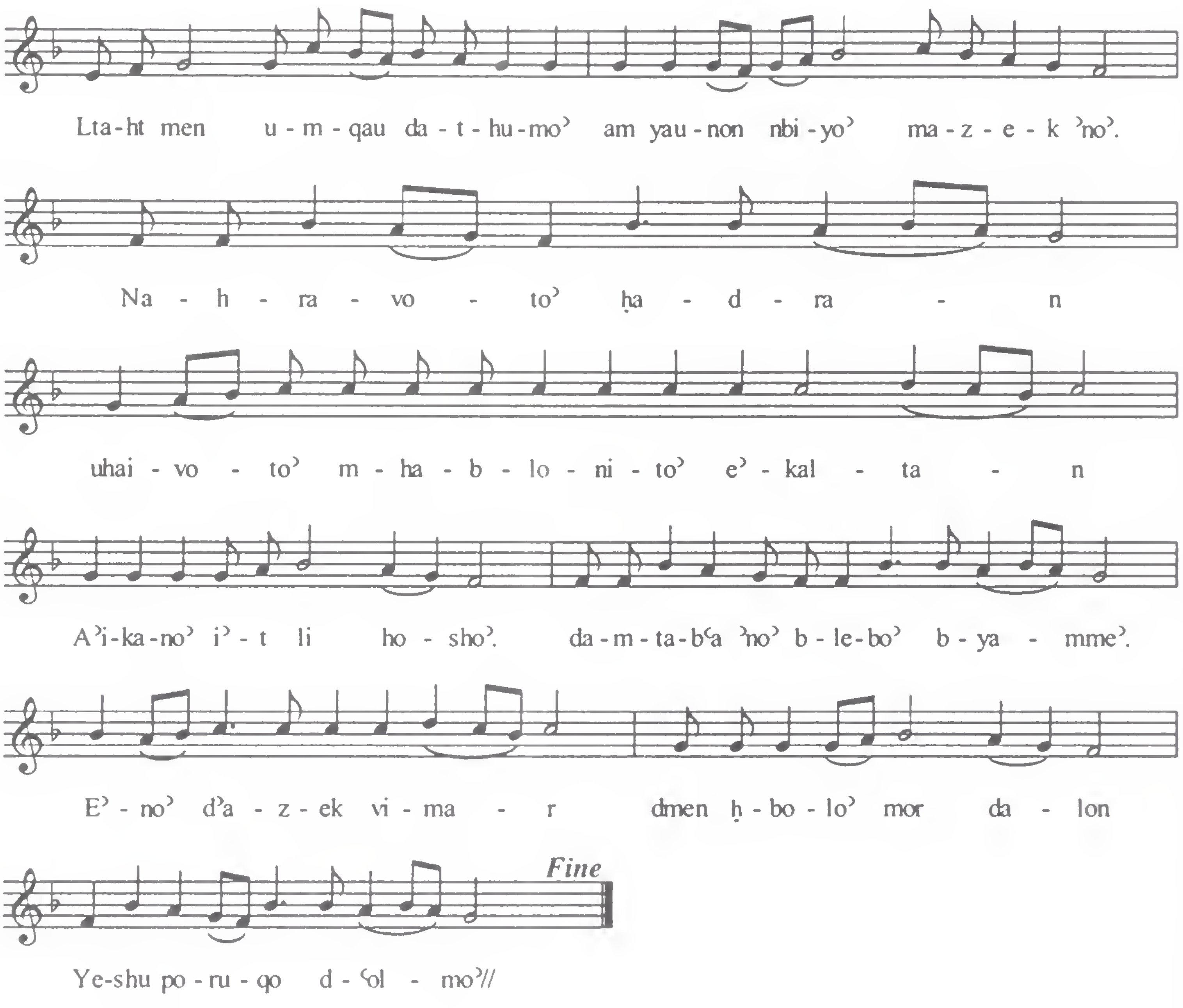

=120
Ka - d shle-mun u - pe - lo - to' m - mal - lel vo' Dman do-dek Sha - pir - to'.
Ho-kan sa - gi Pti - rat beh Hdo-do' dil E'l - g - bi men su-go' d - re - b - vo - to'
Haw d - kar - me' i' - tau I' - s - ro - el Ḥe - vor men gpe - so d - ya - qub.
So-moq men mesh-ho' d-nar-din. Qa-ṭin men a'r-ze' d' - le - b-non. Dmu-tau ger
A' - lo - ho'. Haw d - leh um - sha - b - hi - nan
Fine
me - ṭul dam-sha-b - ḥo' i' - taw//

LTahat Men Umko'

ܐܚܪܢܐ܀

ܠܬܚܬ ܡܢ ܥܘܡܩܗ ܕܬܗܘܡܐ. ܥܡ
ܦܘܡ ܢܒܝܐ ܡܠܟܐ ܐܬܐ. ܕܢܗܘܪܐ ܫܒܪܘܚ.
ܘܫܘܐܐ ܡܫܒܚܢܘܬܐ ܐܬܒܣܡ. ܘܐܬܡܠܝ ܐܝܟ
ܟܝ ܗܘܐ. ܕܡܫܡܫ ܐܬܐ ܒܒܝܬܐ ܕܩܕܝܫܐ. ܐܬܐ
ܕܐܬܟܡ ܘܐܡܪ. ܕܦܬܚ ܡܢܐ ܡܪܝ ܕܐܬܐ ܫܡܥܘܢ
ܦܪܘܩܐ ܕܢܦܫܢ܀

LTahat Men Umko'

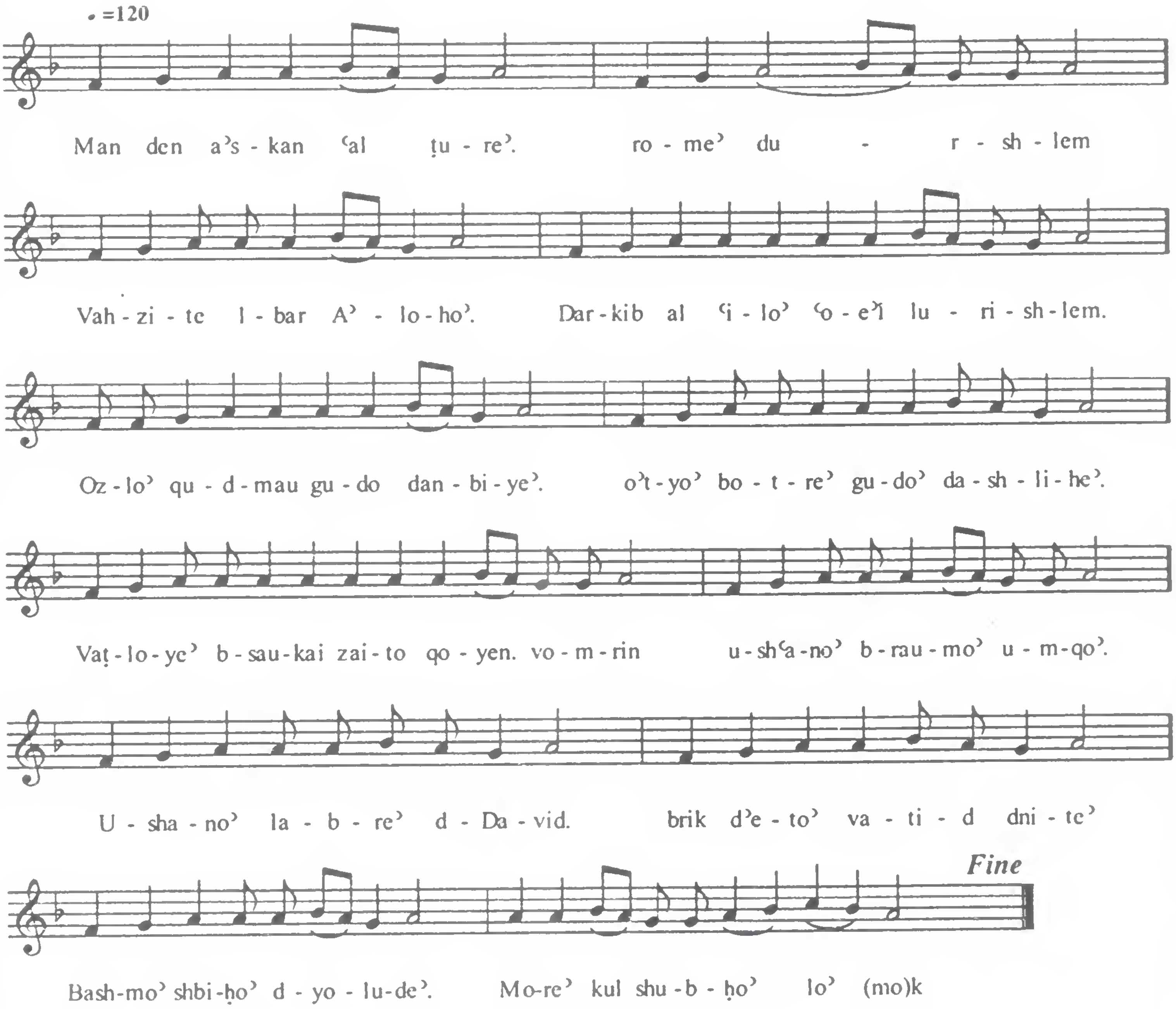


Man Den Askan 'Al Ture

ܐܚܪܢܐ ܀

ܡܢ ܕܝܢ ܐܣܩܢ ܥܠ ܛܘܪ̈ܐ ܪ̈ܡܐ
ܕܐܘܪܫܠܡ. ܘܚܙܐ ܒܥܝܢ ܟܠܗ ܐ ܕܪܟܒ
ܟܠ ܟܠܐ ܘܟܠܗ ܠܐܘܪܫܠܡ. ܐܠܐ ܩܘܕܫܘܗܝ
ܚܙܘܐ ܕܢܒܝ̈ܐ. ܐܠܐ ܟܠܗ ܚܙܘܐ ܕܡܫܝܚܐ.
ܘܢܒܝ̈ܐ ܒܩܘܫܬܐ ܐܝܟܢܐ ܡܟܪܙ ܘܐܡܪܝܢ.
ܥܡܢܘܐܝܠ ܒܪܢܫܐ ܘܐܠܗܐ. ܥܡܢܘܐܝܠ ܒܪܗ
ܕܕܘܝܕ. ܒܪܗ ܕܐܠܗܐ ܘܒܪܗ ܕܐܢܫܐ. ܟܡܫܚܐ
ܡܫܝܚܐ ܕܡܒܣܪܝܢ. ܡܢܘ ܥܠ ܩܘܫܬܐ ܠܗ ܀

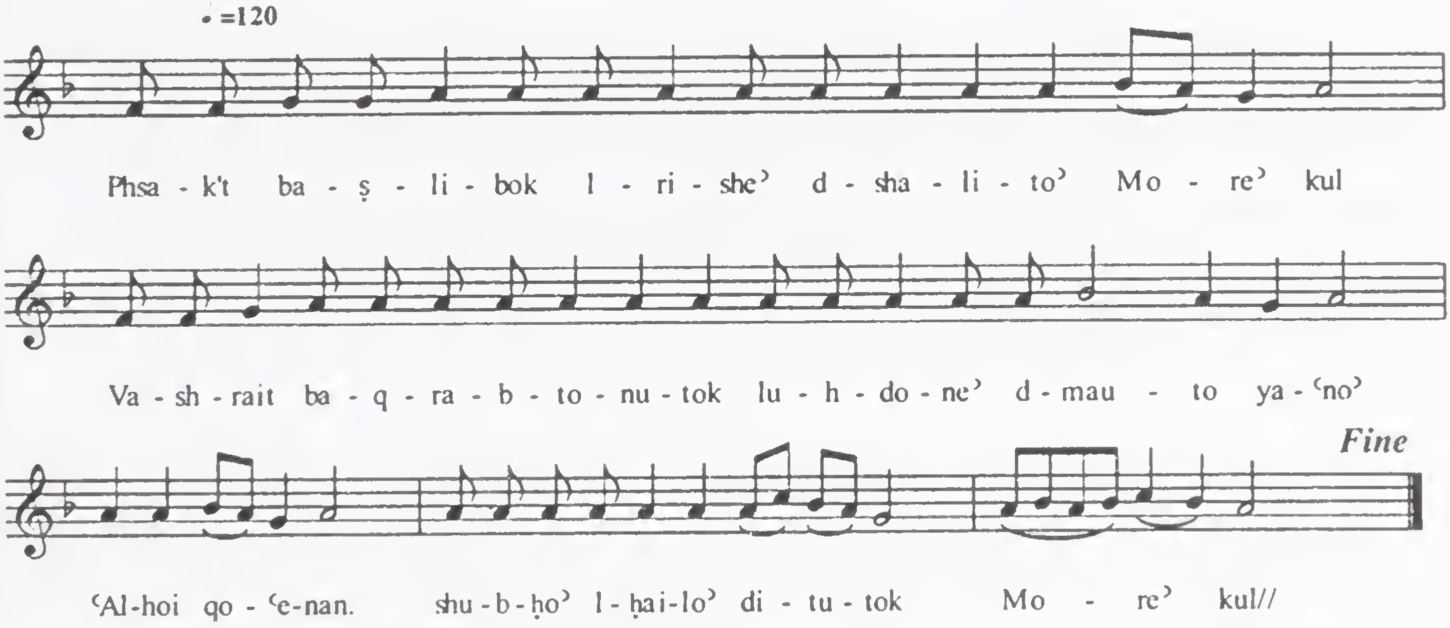
Man Den Askan ‘Al Ture



Psak't Baslibo'

ܐܚܪܢܐ܀

ܦܣܩܬ ܒܨܠܝܒܟ ܠܪ̈ܝܫܐ ܕܫܠܝܛܐ ܡܪܐ
ܟܠ. ܘܫܪܝܬ ܒܩܪܒܬܢܘܬܟ ܠܐܚ̈ܕܢܐ ܕܡܘܬܐ
ܝܐܢܐ. ܥܠܘܗܝ ܩܥܝܢܢ ܫܘܒܚܐ ܠܚܝܠܐ
ܕܝܬܘܬܟ ܡܪܐ ܟܠ܀



Special Songs

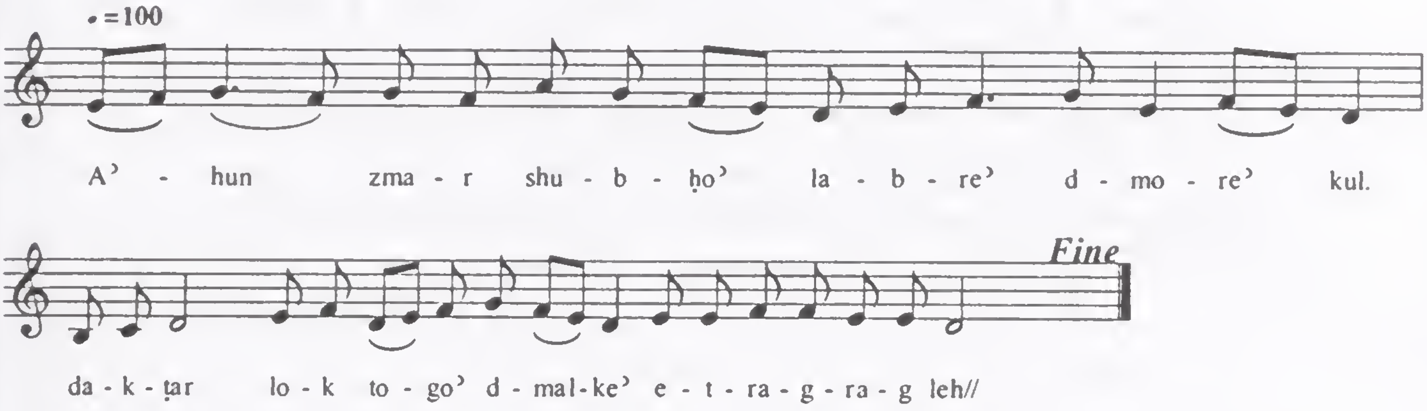
There are some songs added in the "Ktobo' D' Beth Gazzo" as appendix. These songs are acknowledged as special songs in this work. It cannot be found in the older editions of the "Ktobo' D'Beth Gazzo'. These songs are the later compositions made by Syrian Poets for special occasions. For example, the hymn ***"Taw Bashlom".*** This is a special song, added in the recent editions, which was composed and taught by Late ***H. H. Yakkoob III,*** Patriarch of Antioch. This can not be found in the Ktobo' D'Beth Gazzo' of the Tur Abdin tradition. But the Mousel tradition promoted and applied it to the Malankara Church. It was mainly by ***N. K. Koruthu Malpan***, the disciple of H. H. Yakkoob III Patriarch,. Some of the special songs are composed by the Patriarch and also some by other writers. Koruhtu Malpan tried to introduce these songs in the recent editions of the "Ktobo' D' Beth Gazzo".

Ahun Z'mar Shubho'

◆ ܫܘܒܚܐ ܕܒܪ̈ܝܬܐ

ܐܗܘܢ ܙܡܪ ܫܘܒܚܐ ܠܒܪܗ ܕܡܪܐ ܟܠܐ

ܕܟܬܪ ܠܟ ܬܓܐ ܕܡܠܟܐ ܐܬܪܓܪܓ ܠܗ ✤ ܐܦܪܝܘ



A'ath Ithaik Ta'yo' Dmakran

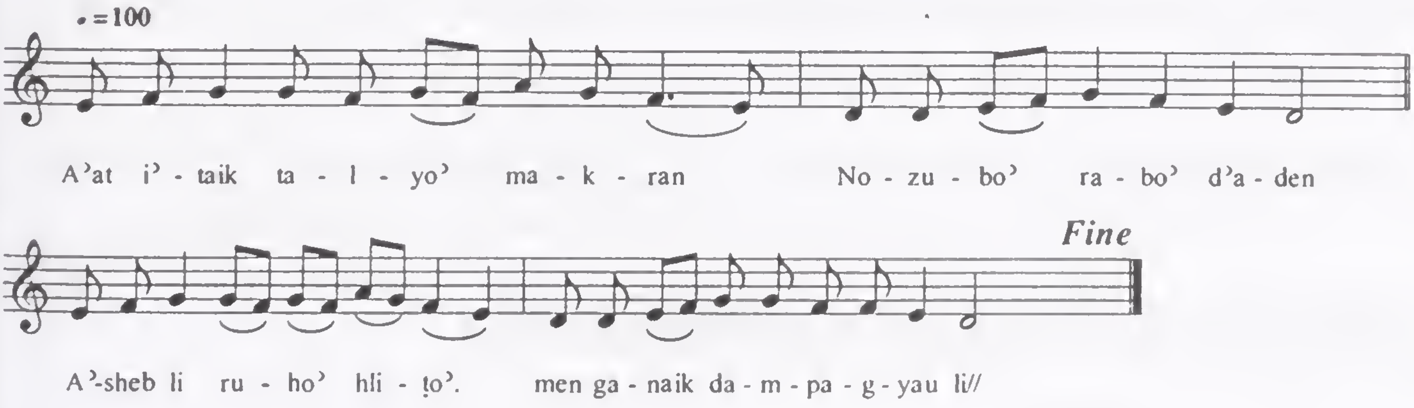
ܐܢܬ ܐܝܬܝܟ ܛܠܝܐ ܡܟܪܢ. ܢܙܘܒܐ ܪܒܐ ܕܥܕܢ.

ܐܫܒ ܠܝ ܪܘܚܐ ܗܠܝܛܐ. ܡܢ ܓܢܝܟ ܕܡܦܓܝܘ

ܠܝ ✤ ܐܢܐ ܐܢܐ ܡܟܪܢ ܠܟ. ܟܠܬܐ ܘܟܠܗ

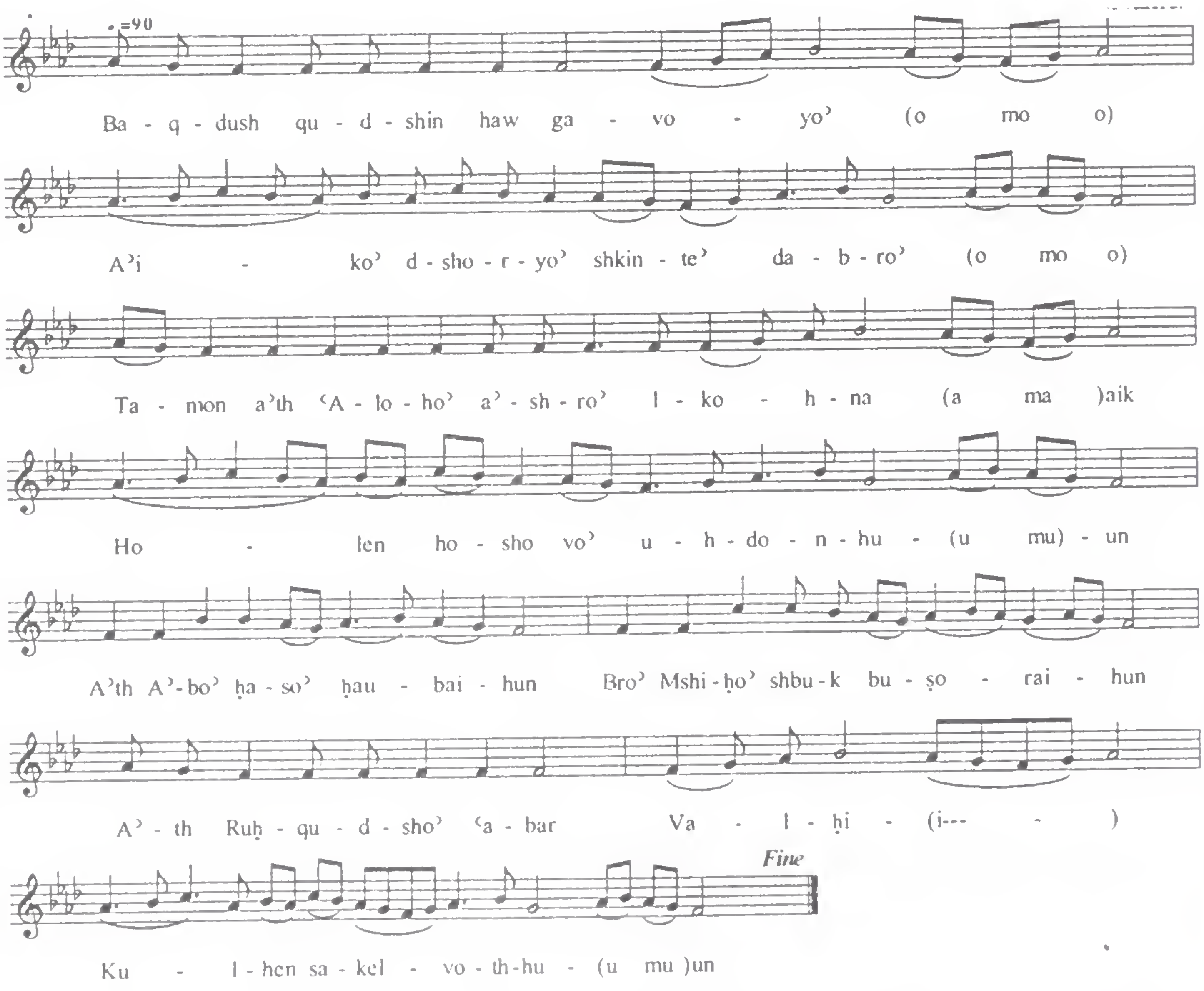
ܐܠܗܝ. ܫܠܡܐ ܘܫܘܒܚܐ ܘܝܩܪܐ. ܫܘܒ ܠܟܠ

ܘܟܠ ܗܘ ܒܫܡܐ ✤ ܟܠܢܫ ܫܡܝܐ ܠܗ



Baqdush Qudshin

ܒܥܘܬܐ ܐܚܪܬܐ. ܒܩܕܘܫ ܩܘܕܫܝܢ ܗܘ
ܓܘܝܐ. ܐܝܟܐ ܕܫܪܝܐ ܫܟܝܢܬܗ ܕܒܪܐ.
ܬܡܢ ܐܝܬ ܐܠܗܐ ܐܫܪܐ ܠܟܗܢܝܢ. ܗܠܝܢ
ܕܚܫܐ ܗܘܐ ܒܥܘܕܢܗܘܢ. ܐܝܬ ܐܒܐ ܚܣܐ
ܚܘܒܝܗܘܢ ܒܪܐ ܡܫܝܚܐ ܫܒܩ ܒܘܣܪܝܗܘܢ.
ܐܝܬ ܪܘܚܩܘܕܫܐ ܐܒܪ ܘܠܗܝ ܟܠܗܝܢ
ܣܟܠܘܬܗܘܢ



Haw D' Malakhe

ܠܘܬ ܦܢܝܬ ܠܡܕܢܚܐ ܘܐܡܪ ܗܘ ܕܢܚܬ ܡܢ ܫܡܝܐ܀

ܘ ܐܩܘܡܘ ܠܡܕܢܚܐ܀

ܟܗܢܐ܀ ܗܘ ܕܡܠܐܟܐ ܡܫܡܫܝܢ ܠܗ܀

ܥܡܐ܀ ܩܕܝܫ ܐܠܗܐ܀

ܟܗܢܐ܀ ܗܘ ܕܟܪܘܒܐ ܡܒܪܟܝܢ ܠܗ܀

ܥܡܐ܀ ܩܕܝܫ ܚܝܠܬܢܐ܀

ܟܗܢܐ܀ ܗܘ ܕܣܪܦܐ ܡܩܕܫܝܢ ܠܗ܀

ܥܡܐ܀ ܩܕܝܫ ܠܐ ܡܝܘܬܐ܀

ܟܗܢܐ܀ ܡܪܝܐ ܒܪܚܡܘܗܝ ܚܘܣ ܥܠܝܢ ܘܐܪܚܡ܀

ܥܡܐ܀ ܕܐܠܗܐ ܩܕܝܫܐ ܥܠܝܢ ܐܬܪܚܡܝܢ܀

ܘܗܟܢ ܠܡܥܪܒܐ ܘܐܡܪ܀

ܟܗܢܐ܀ ܗܘ ܕܢܘܪܐ ܡܫܒܚܝܢ ܠܗ܀

ܥܡܐ܀ ܩܕܝܫ ܐܠܗܐ܀

ܟܗܢܐ܀ ܗܘ ܕܪܘܚܐ ܡܙܡܪܝܢ ܠܗ܀

ܥܡܐ܀ ܩܕܝܫ ܚܝܠܬܢܐ܀

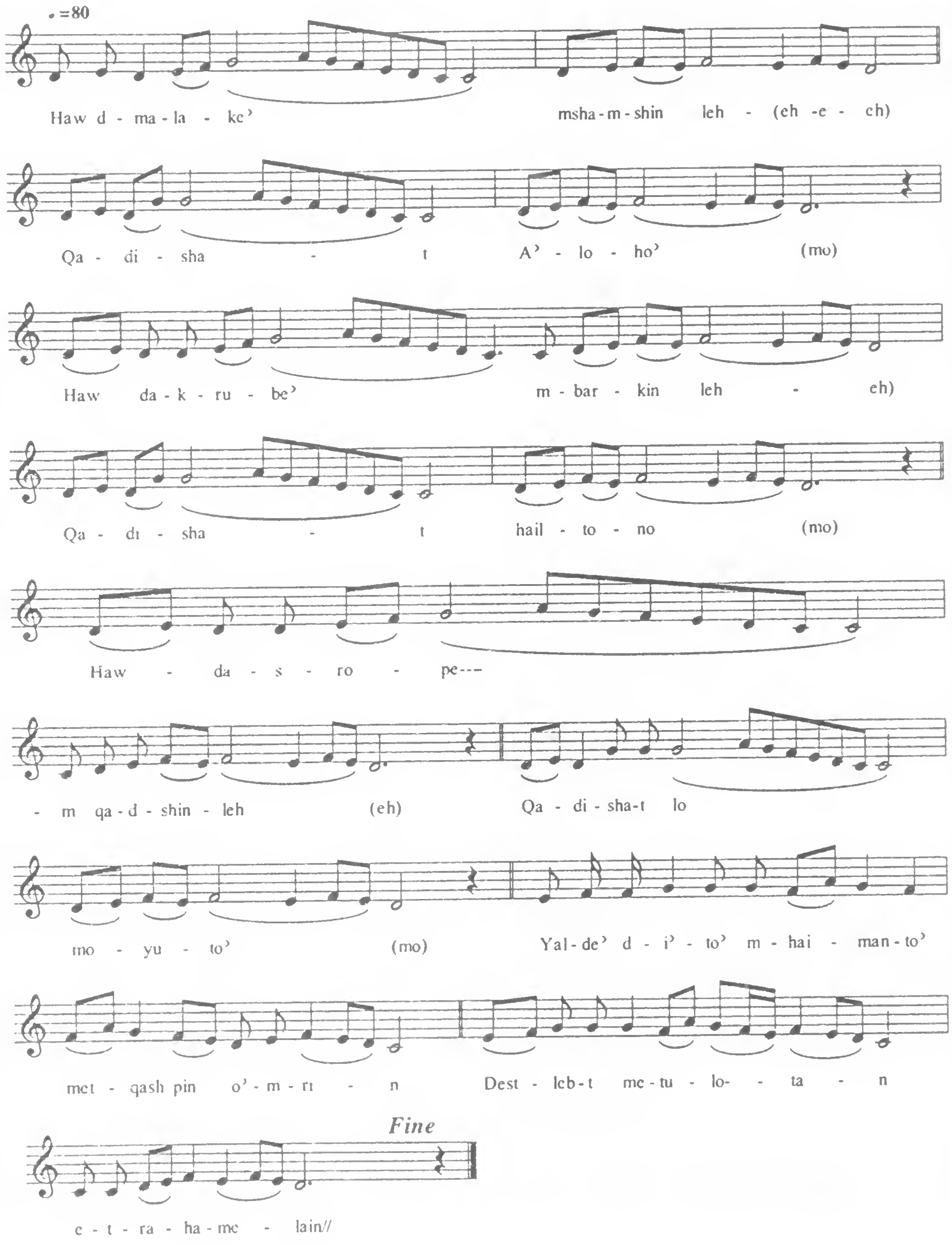
ܟܗܢܐ܀ ܗܘ ܕܥܝܪܐ ܣܓܕܝܢ ܠܗ܀

ܥܡܐ܀ ܩܕܝܫ ܠܐ ܡܝܘܬܐ܀

ܟܗܢܐ܀ ܡܪܝܐ ܒܪܚܡܘܗܝ ܕܐܠܗܐ ܡܫܝܚܐ ܚܘܣ ܥܠܝܢ

ܘܐܪܚܡ܀

Haw D' Malakhe

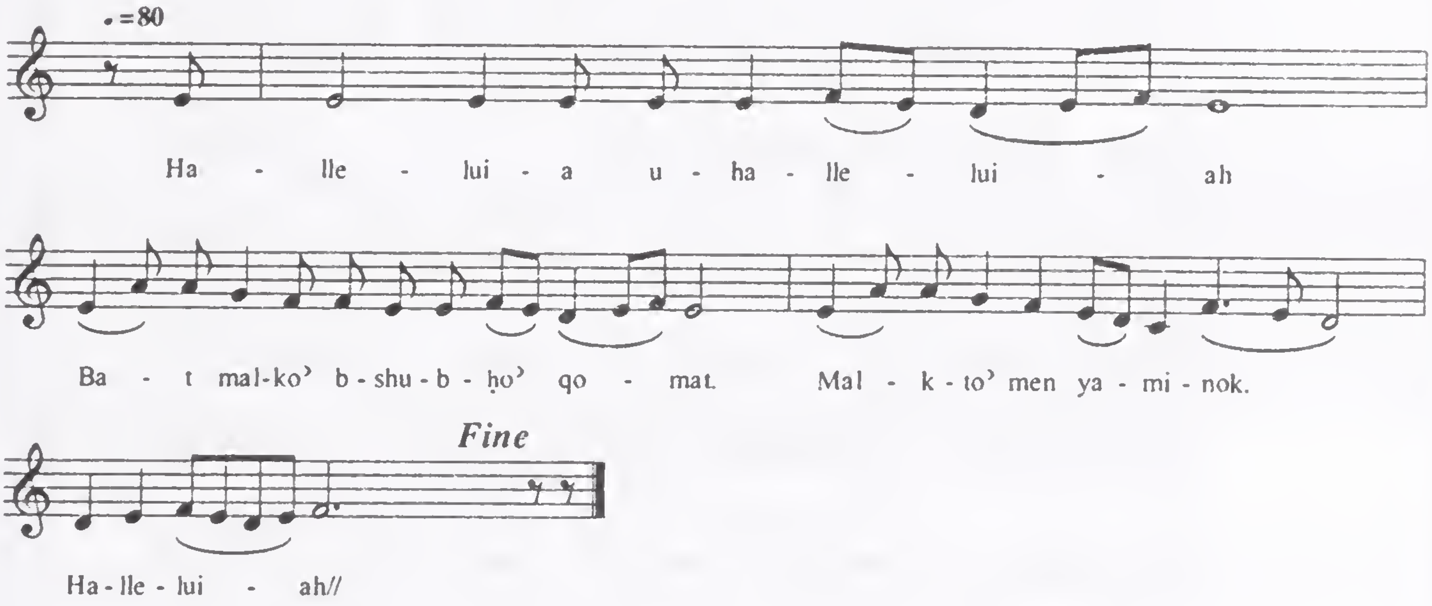


Hulolo’

ܠܗܘ ܠܡܫܡܫܢܐ ܕܡܚܒܐ ܐܠܗܐ ܘܕܡܪܝܡܐ ܘܕܫܦܝܪܐ܀

ܒܪܬ ܡܠܟܐ ܒܫܘܒܚܐ ܩܡܬ. ܗ ܘ ܗ.
ܘܡܠܟܬܐ ܩܡ ܡܝܡܝܢܟ܀ ܘܠܟ ܠܟܠܗ ܘܥܡܟ܀

ܒܪܟܡܪܝ܀ ܫܒܘ. ܘܩܘܡ܀

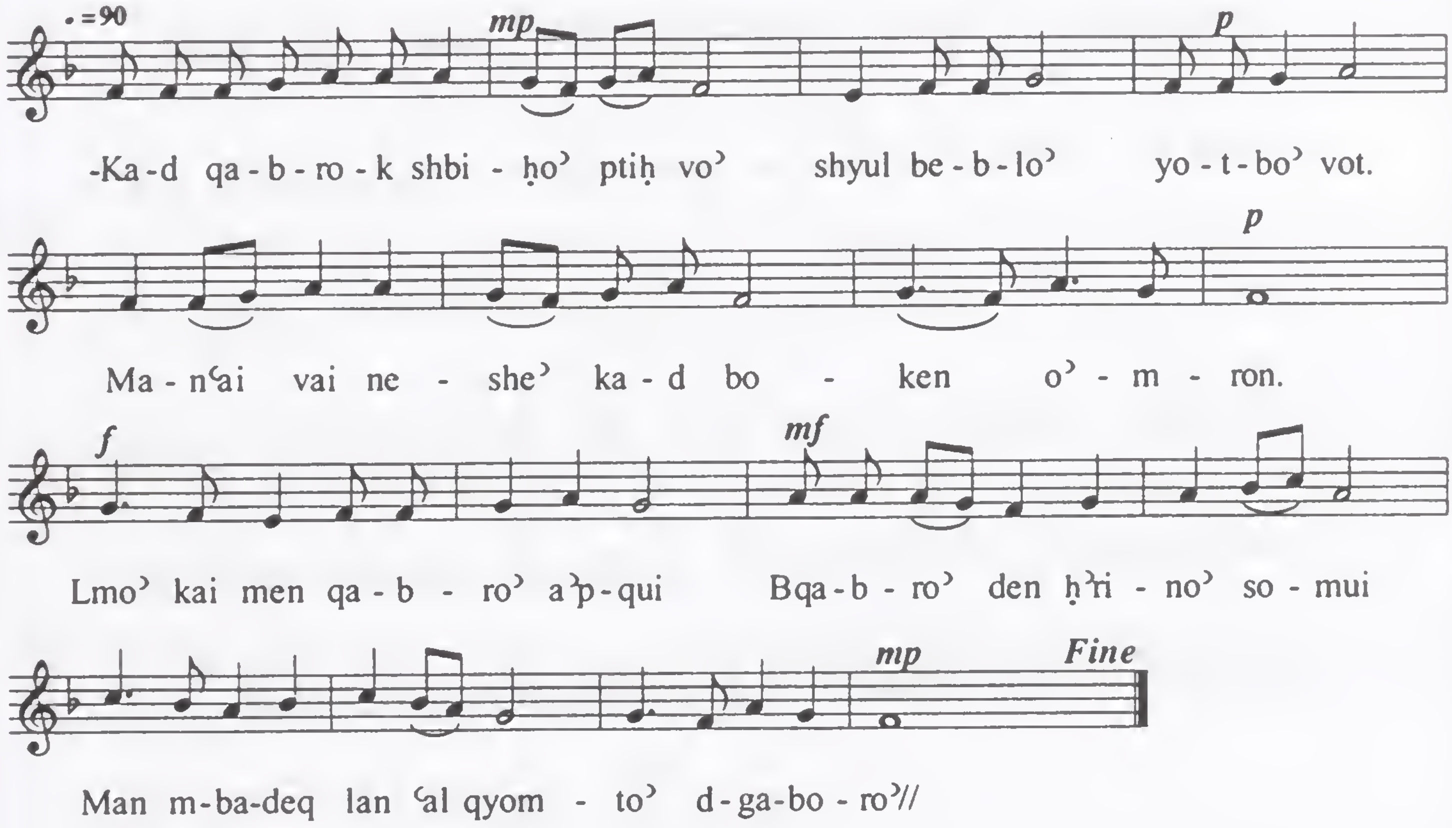


Kad Qabrok

ܡܬܘܠܒܫ܀

ܟܕ ܡܪܝ ܡܫܝܚܐ ܦܬܚ ܗܘܐ ܡܢܘܬ ܒܬܒܠܐ
ܢܛܪܐ ܗܘܐ. ܩܝܡܝܢ ܗܘܘ ܢܦܫܬܐ ܟܕ ܒܥܝܢ
ܘܐܡܪܝ. ܒܡܠܐ ܟܕ ܩܡ ܡܒܪܐ ܐܦܩܗܘܢ:
ܒܩܒܪܐ ܕܝܢ ܐܢܫܐ ܫܡܥܘܗܝ: ܩܡ ܡܥܒܕ ܟܡ
ܟܠ ܡܢܥܗ ܕܫܒܪܐ܀ ܩܢܝܐ ܕܝܢ ܩܠܗ
ܢܘܗܪܐ ܕܩܡ ܒܢܝܫܐ ܐܡܪ ܗܘܐ. ܕܗܐ ܡܪܢܐ
ܡܫܝܚܐ ܩܡ ܠܗ ܗܘܐ ܠܢܦܫܗܘܢ. ܐܠܗ
ܡܒܪܝܢ ܠܡܢܝܚܘܬܗܘܢ: ܕܗܐ ܩܕܝܡ
ܒܗܘܢ ܠܚܝܠܐ: ܘܐܦ ܐܝܟܘ ܐܕܡܘܪܬܐ
ܕܢܘܚܡܗ܀ ܩܡ ܕܡܬܒܝܢ ܗܘܘ ܢܦܫܬܐ
ܗܒܪܬܐ ܚܕܬܐ. ܘܗܘܝ ܕܢܗܒܝ ܠܡܬܝܚܐ
ܡܬܝܒܘܬܐ. ܕܗܐ ܡܪܢܐ ܡܛܠܗ ܒܫܘܬܐ:
ܘܒܫܘܠܗ ܡܪܐ ܠܐܦܘܩܘܗܝ: ܐܠܗ ܐܬܐܠܒܘ
ܠܚܝܠܐ ܕܠܝܐܘܢܘܗܝ܀ ܡܬܝܚܐ ܚܒܝܒܢ
ܡܪܝܐ ܠܚܝܠܐ ܐܬܐܠܒܘ. ܘܚܢܢܐ ܡܛܠܐ
ܕܩܡ ܠܗ ܦܓܪܗ ܐܝܟ ܘܐܦ ܐܢܘ ܒܛܘܪ
ܐܢܬܐ: ܦܩܕ ܐܒܘܗܝ ܘܡܪܝ ܐܢܘ: ܘܫܠܡ ܐܦ
ܦܬܓܡܐ ܒܗܘ ܚܒܪ܀

Kad Qabrok

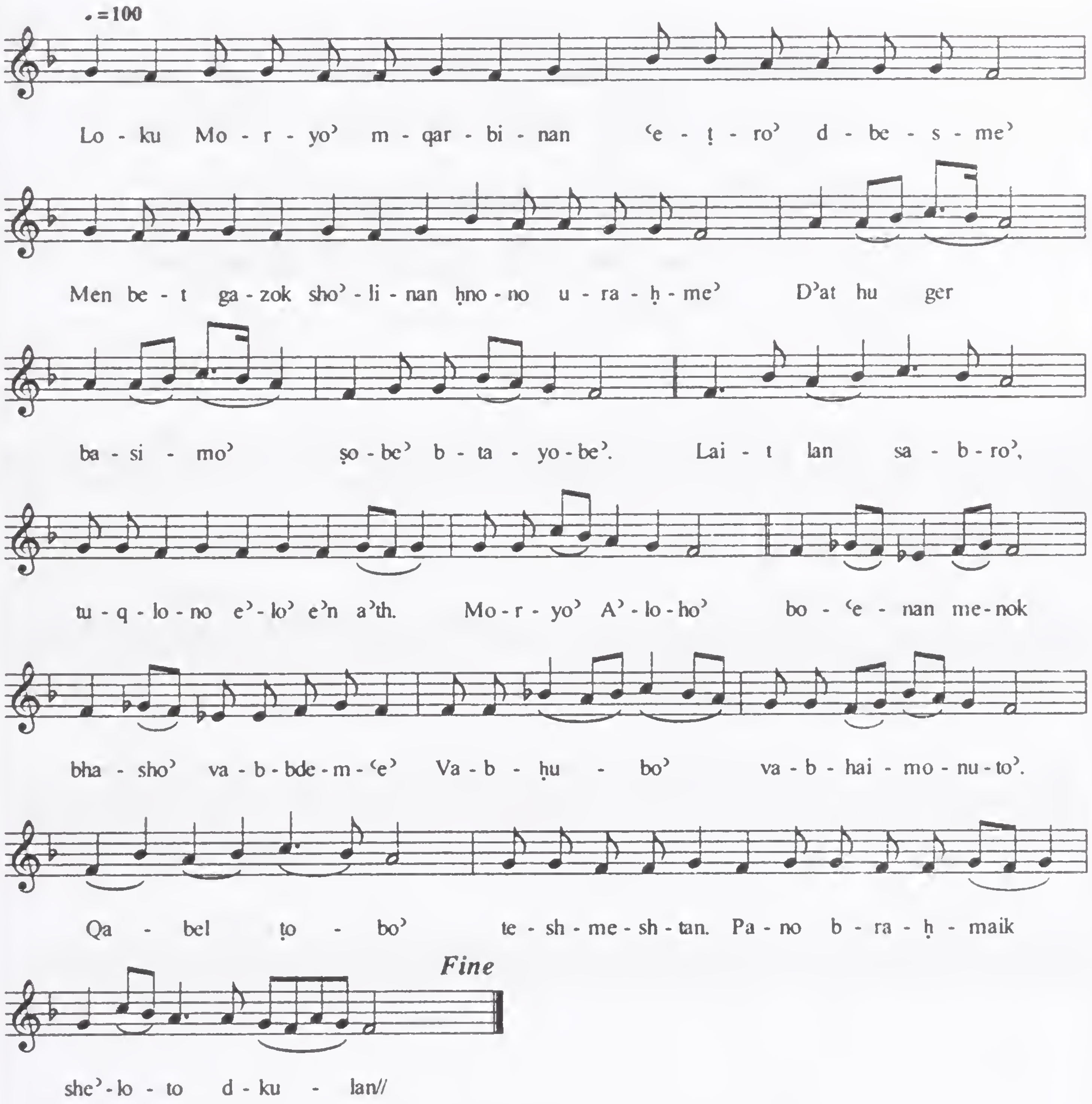

♩=90
mp
p
-Ka-d qa-b-ro-k shbi - ḥoʾ ptiḥ voʾ shyul be-b-loʾ yo-t-boʾ vot.
p
Ma-nʿai vai ne - sheʾ ka-d bo - ken oʾ - m - ron.
f
mf
Lmoʾ kai men qa-b - roʾ aʾp-qui Bqa-b - roʾ den ḥʾri - noʾ so-mui
mp
Fine
Man m-ba-deq lan ʿal qyom - toʾ d-ga-bo - roʾ//

Loku Moryo' MQarbeenan

ܡܫܝܚܐ.

ܠܟ ܗܘ ܡܪܝܐ ܡܩܪܒܝܢܢ ܥܛܪܐ ܕܒ̈ܣܡܐ.
ܘܥܡ ܟܠܗܘܢ ܡܠܐܟܝܢ ܚܝ̈ܠܐ ܘܪ̈ܘܚܢܐ. ܕܐܝܬ
ܗ̱ܘ ܟܢ ܒܣܡܐ ܘܪܒܐ ܠܥܠܡܝܢ. ܟܠܗ ܟܡ
ܗܕܪܐ ܘܬܫܒܘܚܬܐ ܠܐ ܐܝ ܐܝܬ. ܡܪܝܐ ܐܠܗܐ
ܟܠܝܢ ܡܠܝܢ ܫܡܝܐ ܘܐܪ̈ܥܬܐ. ܘܫܘܒܚܐ
ܘܬܘܕܝܬܐ. ܡܛܠ ܕܐܢܬ ܐܝܬܝܟ، ܘܠܟ
ܕܡܫܝܚ ܡܠܟܘܬܐ ܕܟܠ܀

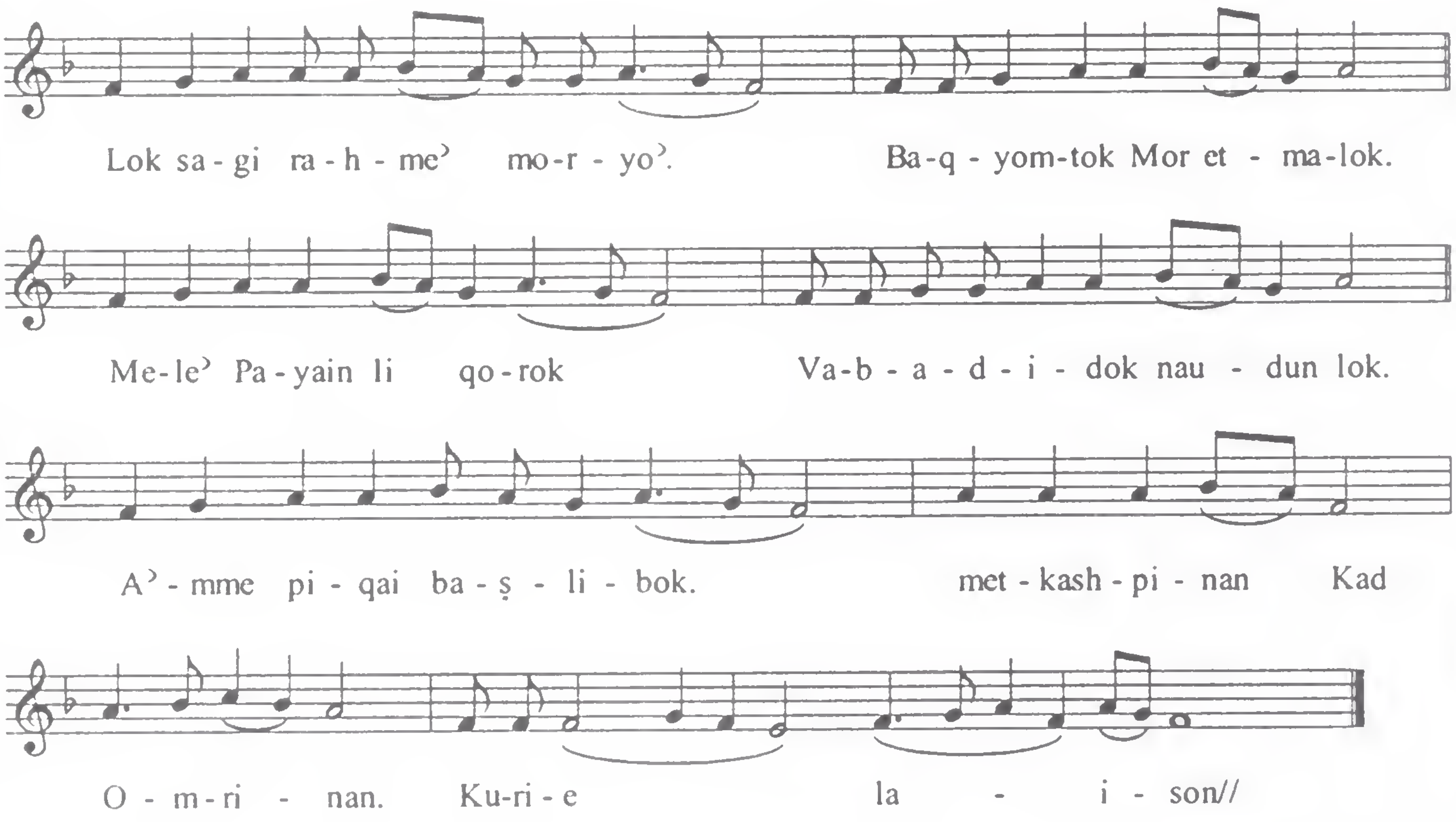
Loku Moryo' MQarbeenan



Mas Aqonuto'

ܡܣ ܐܩܢܘܬܐ

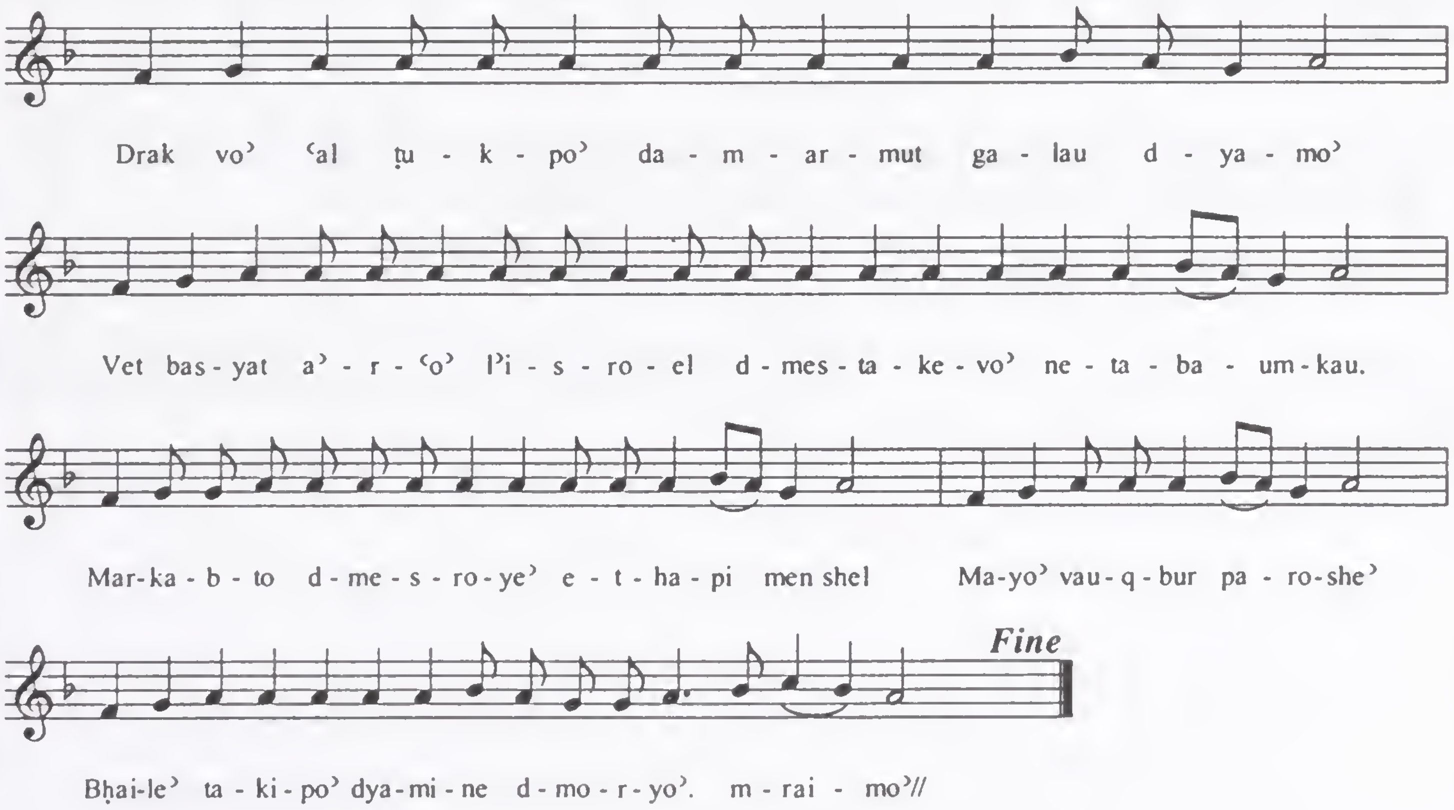
ܠܟ ܣܓܝ ܪ̈ܚܡܐ ܡܪܝܐ. ܒܩܝܡܬܟ ܘܒܫܘܒܚܟ
ܡܪܝ ܐܬܡܠܟ. ܡܠܐ ܕܦܐܝܢ ܠܐܝܩܪܟ. ܘܒܥܒܕܝܟ
ܢܘܕܘܢ ܠܟ. ܥ̈ܡܡܐ ܦܩܝ ܒܨܠܝܒܟ. ܡܬܟܫܦܝܢ
ܡܬܟܫܦܝܢܢ ܟܕ ܐܡܪܝܢܢ. ܩܘܪ. ܗܘ ܗܘ܀



Qonuno' Yaunoyo'

ܩܢܘܢܐ ܝܘܢܝܐ ܐܪܫܝܐ܀

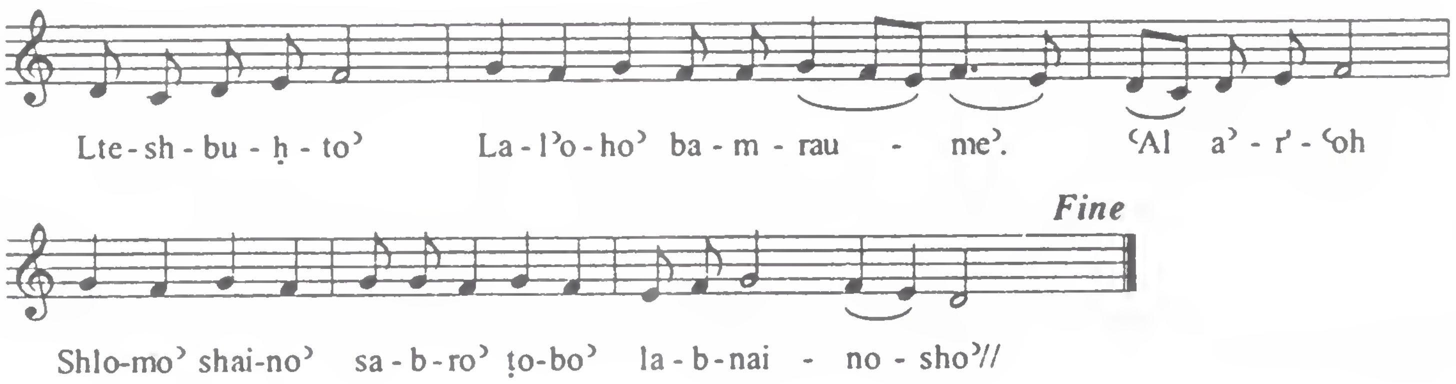
ܢܫܒܚ ܠܡܪܝܐ ܓܐܝܐ ܕܐܬܓܐܝ ܥܠ
ܪܡܐ ܘܪܟܒܝܗܘܢ ܐܪܡܝ ܒܝܡܐ܀
ܕܪܟ ܗܘܐ ܥܠ ܬܘܩܦܐ ܕܡܪܡܘܬܐ ܓܠܠܘܗܝ
ܕܝܡܐ. ܘܐܬܒܣܝܬ ܐܪܥܐ ܠܐܝܣܪܐܝܠ ܕܡܣܬܟܐ ܗܘܐ
ܕܢܬܒܥ ܒܥܘܩܒܗܘܢ. ܘܡܪܟܒܬܐ ܕܡܨܪ̈ܝܐ
ܐܬܗܦܟ ܡܢ ܫܠܝ. ܘܡܝ̈ܐ ܗܘܘ ܡܩܒܪ ܦܪ̈ܫܐ.
ܒܚܝܠܗ ܬܩܝܦܐ ܕܝܡܝܢܗ ܕܡܪܝܐ ܡܪܝܡܐ܀



Theshbuhto' LA'loho'

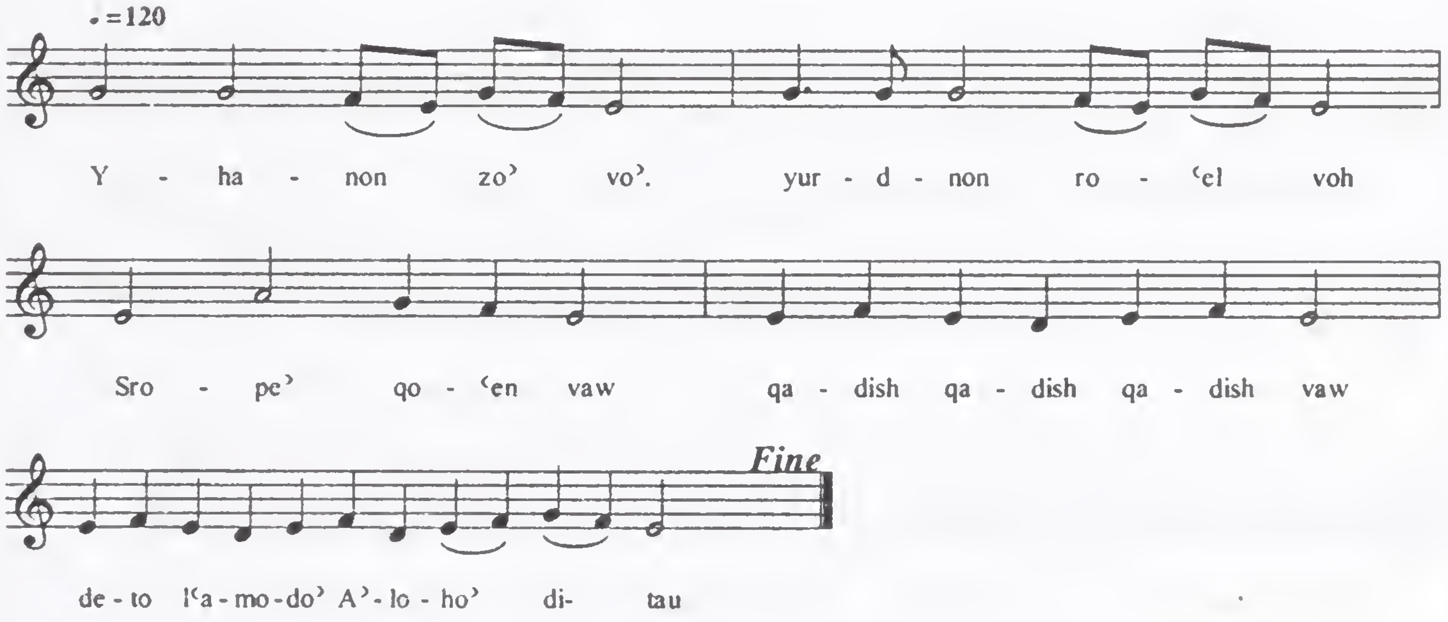
ܫܘܒܚܐ ܠܐܠܗܐ ܒܡܪ̈ܘܡܐ. ܘܥܠ ܐܪܥܐ
ܫܠܡܐ. ܘܣܒܪܐ ܛܒܐ ܠܒܢܝ̈ܢܫܐ܀

ܠܘܬ ܐܦܪܝܡ ܠܫܘܒܚܐ ܕܡܠܐ̈ܟܐ܀



Yuhanon Zo 'Vo'

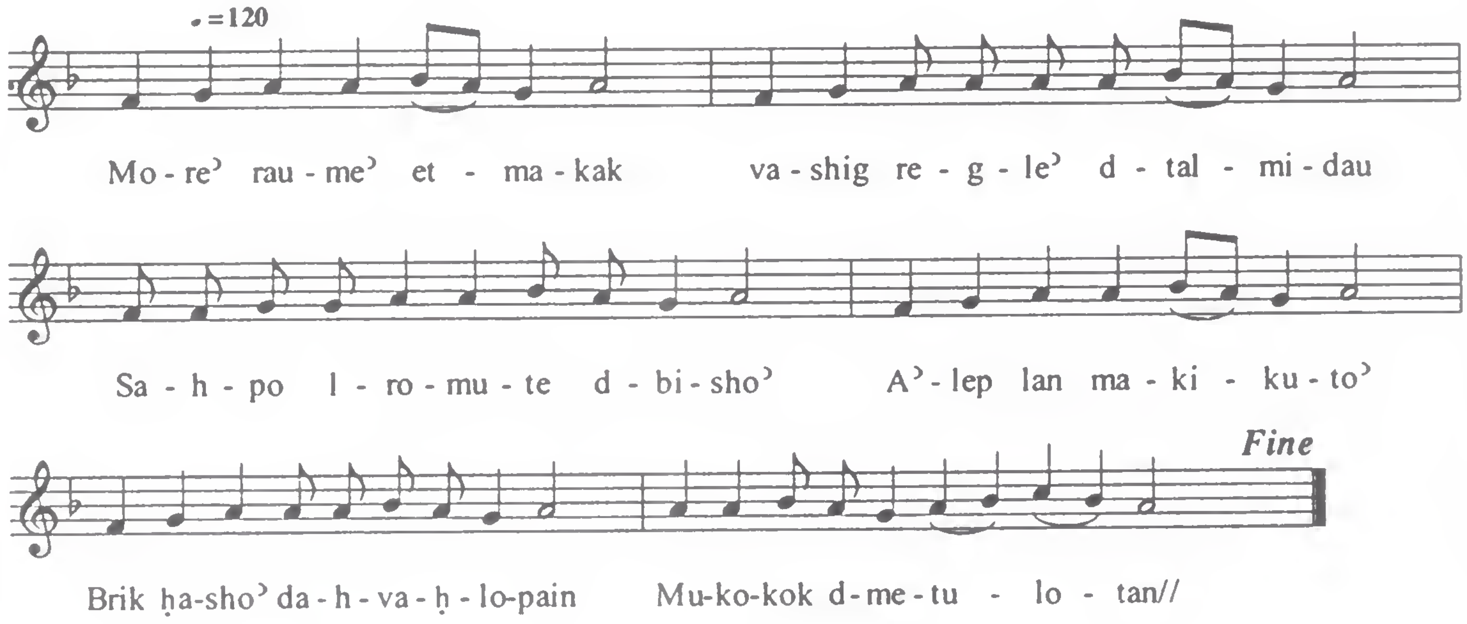
ܝܘܚܢܢ ܐܙܠ ܗܘܐ . ܘܝܘܪܕܢܢ ܪܥܠ
ܗܘܐ . ܣܪ̈ܦܐ ܩܥܝܢ ܗܘܘ . ܩܕܝܫ ܩܕܝܫ ܩܕܝܫ
ܗܘ ܕܐܬܐ ܠܡܥܡܕܘ ܐܠܗܐ ܐܒܘܗܝ



Zumoro'

ܘܐܡܪܝܢ ܙܘܡܪܐ ܗܢܐ: ܒܥܕܢܐ ܕܚܫܐ܀

ܡܪܐ ܪܘܡܐ ܐܬܡܟܟ. ܘܐܫܝܓ ܪܓܠܐ ܕܬܠܡܝܕܘܗܝ.
ܘܣܚܦܗ ܠܪܘܡܘܬܗ ܕܒܝܫܐ. ܐܠܦ ܠܢ ܡܟܝܟܘܬܐ:
ܒܪܝܟ ܚܫܗ ܕܗܘܐ ܚܠܦܝܢ. ܘܡܘܟܟܟ ܕܡܛܠܬܢ܀



'Itho' 'Itho'

ܩܠܐ ܥܕܬܐ

ܥܺܕܬܳܐ ܥܺܕܬܳܐ ܐܶܡܰܪ ܡܫܺܝܚܳܐ ܠܰܡܫܰܡܫܳܢܰܘܗ̱ܝ:

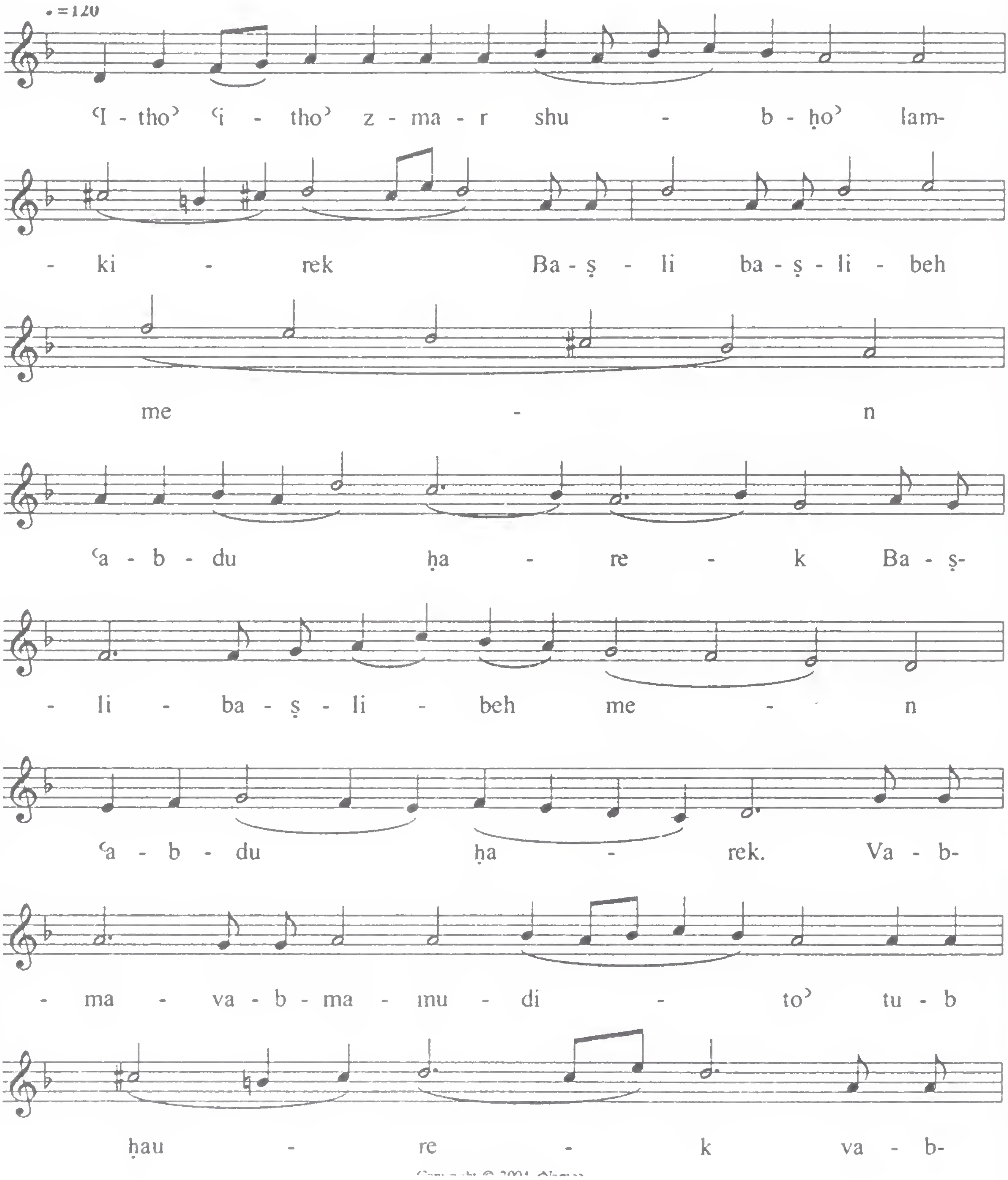
ܢܶܦܩܽܘ ܡܶܢ ܠܶܒܶܗ ܚܰܕܘܳܢ. ܘܰܡܫܰܡܫܳܢܽܘܬܳܐ

ܐܰܝܟ ܢܰܗܪ̈ܝܢ: ܘܰܟܠܗܽܘܢ ܕܩܘܫܐ ܐܝܢܘܢ.

ܡܫܰܠܶܠ ܢܰܦܫܶܗ ܡܫܺܝܚܳܐ ܘܫܰܠܶܛ ܠܥܺܕܬܳܐ

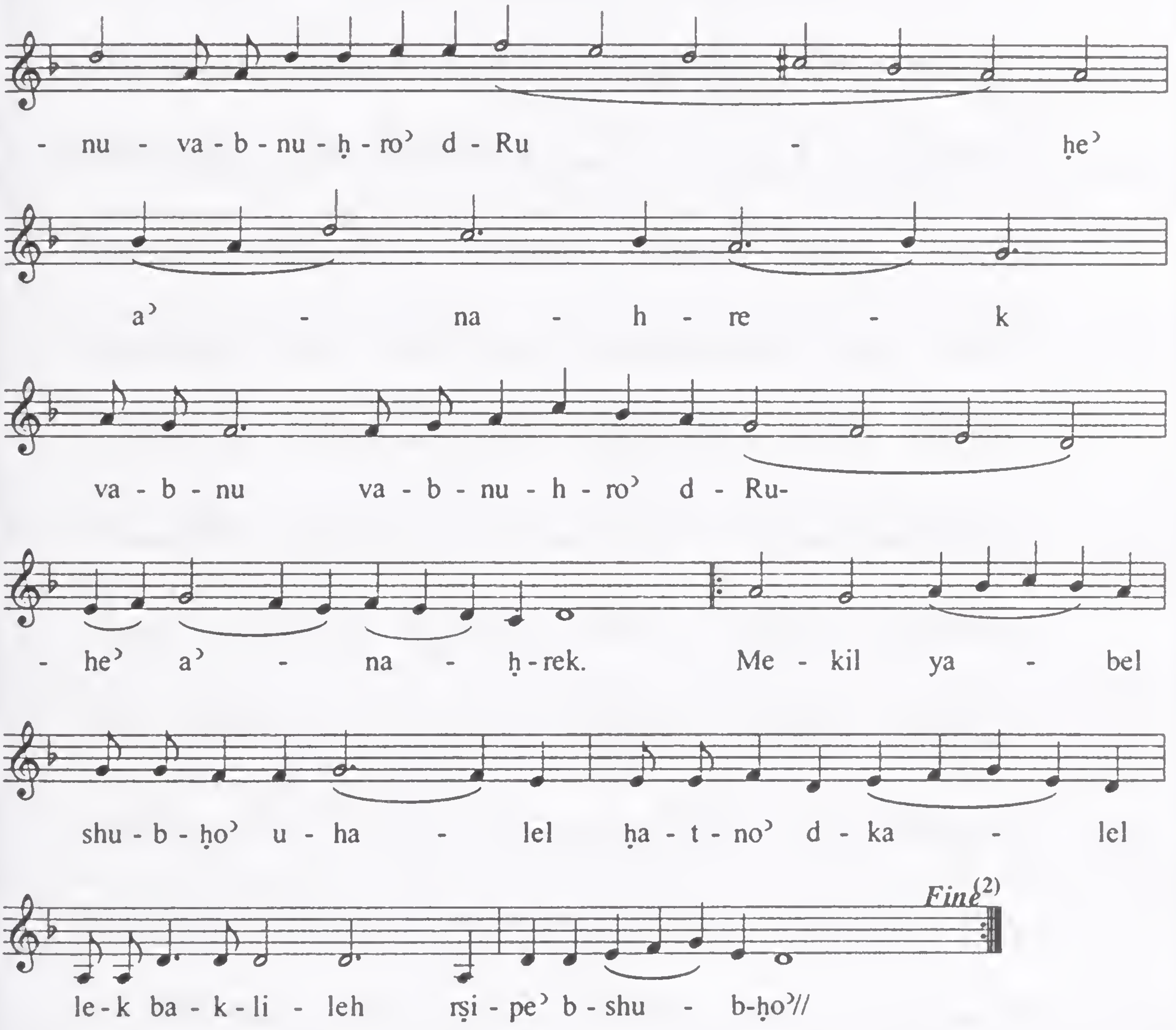
ܕܰܫܠܰܚ ܠܗ ܡܰܠܰܟ̈ܐ ܬܪܶܝܢ ܠܡܫܺܝܚܳܐ܀

'Itho' 'Itho'



Contd............

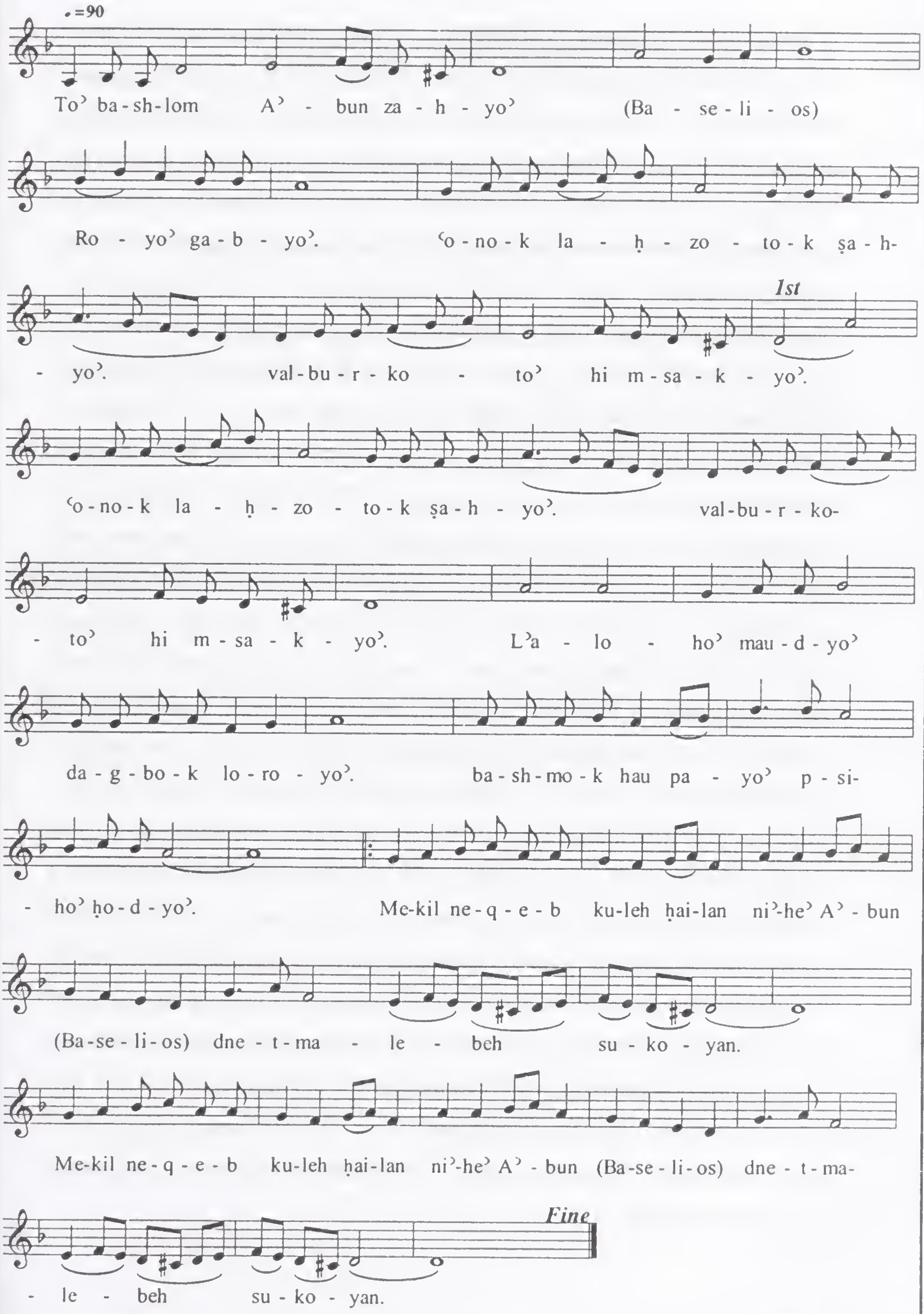
'Itho' 'Itho'..........


- nu - va - b - nu - ḥ - ro᾿ d - Ru - ḥe᾿
a᾿ - na - h - re - k
va - b - nu va - b - nu - h - ro᾿ d - Ru-
- he᾿ a᾿ - na - ḥ - rek. Me - kil ya - bel
shu - b - ḥo᾿ u - ha - lel ḥa - t - no᾿ d - ka - lel
Fine(2)
le - k ba - k - li - leh rṣi - pe᾿ b - shu - b-ḥo᾿//

ܩܘܠܐ ܕܐܒ̈ܗܬܐ

ܐܬ ܒܫܠܡ ܐܒܘܢ ܐܕܡ ܡܢ ܙܒܢܐ ܓܒܝܐ.
ܒܢ̈ܝ ܒܫܢܐܝ ܙܗܝܐ ܘܒܒܘܪܟܬܐ ܗܘܝ
ܡܫܝܚܐ. ܛܘܒܐ ܡܘܕܝܐ ܕܓܒܐ ܠܗ ܡܪܝܐ:
ܘܒܡܡܠܠ ܗܘ ܩܠܐ ܦܪܝܫܐ ܘܚܒܝܒܐ: ܡܩܒܠ
ܢܦܫܐ ܒܒܝܬܗ ܫܠܡ ܬܐܬܐ ܐܒܘܗܝ ܡܢ
ܕܢܬܚܠܦ ܒܗ ܫܘܒܩܢ܀ ܡܫܒܚܢܐ ܡܢ ܟܠ
ܓܒܝܢ ܠܐܒܘܢ ܗܘ ܐܠܗܢ. ܘܟܕ ܩܒܠܐ
ܠܐܒܘܗ ܢܘܟܪܝܢ ܒܒܘܝܐ̈ܗܝ ܐܠܗܘܬܗ.
ܛܘܒܝܟ ܡܘܕܝܢ ܕܓܒܐ ܠܟܘܢ ܩܪܐ: ܘܒܡܡܠܠ
ܗܘ ܩܠܐ ܗܘ ܚܒܝܒܐ: ܡܩܒܠ ܢܦܫܐ ܒܒܝܬܗ
ܫܠܡ ܬܐܬܐ ܐܒܘܗܝ ܡܢ ܕܢܬܚܠܦ ܒܗ ܫܘܒܩܢ܀
ܢܦܫܐ ܕܝܠܢ ܐܫܬܘܫ ܠܐܒܘܗܝ ܡܪܢ ܡܢ.
ܬܬܚܒܠ ܒܚܝܠܐ ܐܠܗܐ ܘܒܒܘܪܟܬܗ
ܕܡܫܝܚܘܬܗ. ܛܘܒܐ ܠܟ ܢܘܚ ܕܓܒܐ ܠܟ ܡܪܝܐ:
ܘܒܡܡܠܠ ܗܘ ܩܠܐ ܗܘ ܚܒܝܒܐ: ܡܩܒܠ ܢܦܫܐ
ܒܒܝܬܗ ܫܠܡ ܬܐܬܐ ܐܒܘܗܝ ܡܢ ܕܢܬܚܠܦ ܒܗ
ܫܘܒܩܢ܀

Tob Shlom


=90
To᾽ ba-sh-lom A᾽ - bun za - h - yo᾽ (Ba - se - li - os)
Ro - yo᾽ ga - b - yo᾽. ʿo - no - k la - ḥ - zo - to - k ṣa - h-
- yo᾽. val - bu - r - ko - to᾽ hi m - sa - k - yo᾽.
1st
ʿo - no - k la - ḥ - zo - to - k ṣa - h - yo᾽. val - bu - r - ko-
- to᾽ hi m - sa - k - yo᾽. L᾽a - lo - ho᾽ mau - d - yo᾽
da - g - bo - k lo - ro - yo᾽. ba - sh - mo - k hau pa - yo᾽ p - si-
- ho᾽ ḥo - d - yo᾽. Me-kil ne - q - e - b ku-leh ḥai-lan ni᾽-he᾽ A᾽ - bun
(Ba-se - li - os) dne - t - ma - le - beh su - ko - yan.
Me-kil ne - q - e - b ku-leh ḥai-lan ni᾽-he᾽ A᾽ - bun (Ba-se - li - os) dne - t - ma-
- le - beh su - ko - yan.
Fine

HASHONOYO

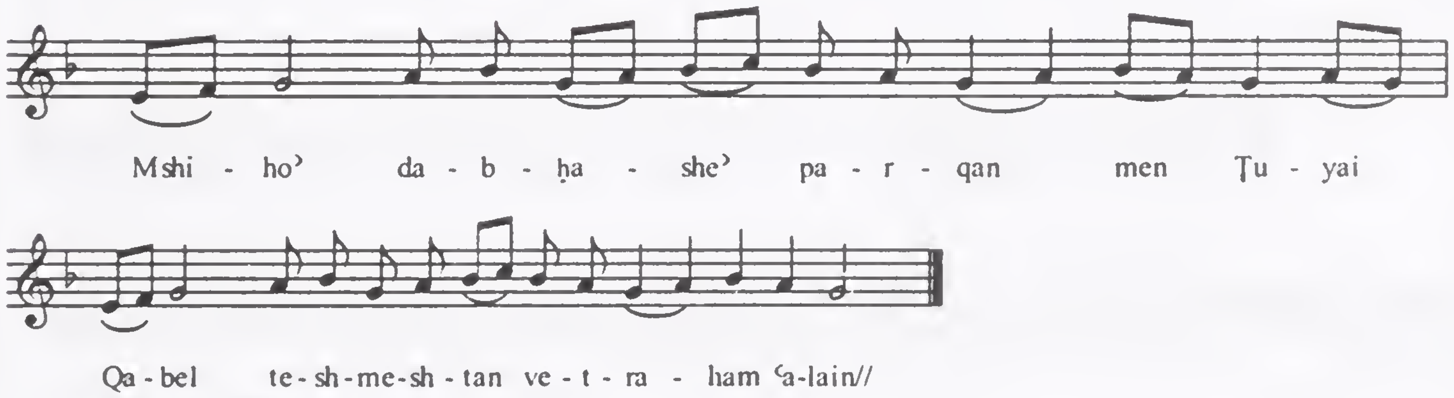
Hashonoyo are the collection of hymns of Passion Week service. These are the mono melodic hymns (i.e. the hymns that are not included in the group of Gushmonoyo'). The music is unique in its style and form. The whole week is separated for the remembrance of the passion of Christ and it ends in the experience of the joy of His Resurrection. The style of music and mode of worship will differ form the ordinary days. The essence (Rasa), of the Hymns is devotion(Bhakti). It is neither Minor nor Major scale of the Western music. But a mixture of both scale. *(Usually Minor scale gives a sad or a mood of sorrow and Major gives the mood of Joy).* It means that the songs high lights the essence (Rasa) of "happiness through passion". The music is simple and so that the congregation can sing together without strain. Passion week songs brings forth the real essence of Syriac music. The quality of music style of lyric, and the depth of content, that encourages people to sing with emotion. Usually it sing in the form **"a cappella" or without instrument. (It is because Jesus and His Disciples sung after the Last Supper at the upper room, was in natural voice(a cappella). {see Mt: 26:30, Mk : 14: 26}, It might be a Psalm of lamentation, So the church also commemorates the passion of Christ by the same method of singing).* Some Qolos of Hashonoyo' can be seen in Gushmonoyo'. For example; Qolos like "Quqoyo'" and "M'shiho' Natreh L'I'thok", are singing in Rekno 4. It may be because the original melody was lost *(a lot of original melodies have been lost because of the decline of Monasteries and the lack of use)*. So in India, Fathers introduced the 4th Rekno' instead of original melody. The Bo'utos of Mor Ephrem. Mor Jacob have special tune for Passion Week, but, Bo'uto' of Mor Ba'alai is sung in Rekno -4. The "Qaumo" for each day differ form its color of Music as well as text. But a common hymn "*Lok Mor Theshbuh'to*" is added to Qumo' during these days. Madrosho', Memoro', Sogito', and different 'Eniyono' can be seen in the Hashonoyo text.

Monday (Tren BShabo)

ܒܩܘܠܐ ܕܡܪܝ ܥܠܠܐ . (ܐܚܪܢܐ ܕܩܘܡܝܘܬܐ ܕܫܚܪܐ)

ܡܫܝܚܐ ܕܒܚܫܘ̈ܗܝ ܦܪܩܢ ܡܢ ܛܘܥܝܝ̈ܢ .

ܩܒܠ ܬܫܡܫܬܢ ܘܐܬܪܚܡ ܥܠܝܢ ❖

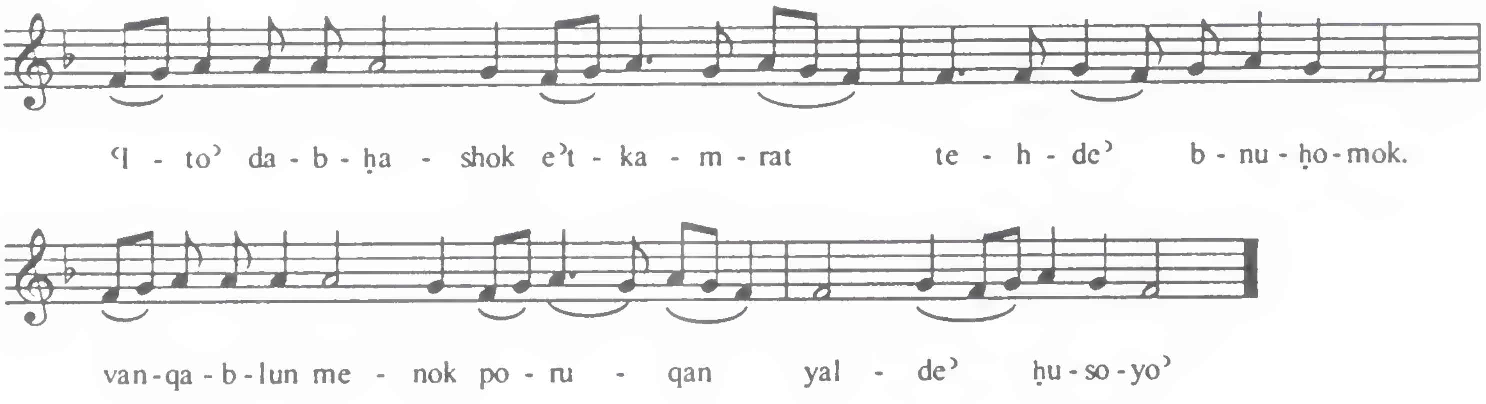


Tuesday (Tloto' B'Shabo)

ܥܠ ܩܕܡܐ ܕܩܘܡܝ̈ܢ ❖

ܥܕܬܐ ܕܒܚܫܘܟ ܐܬܟܡܪܬ ܬܚܕܐ ܒܢܘܚܡܟ.

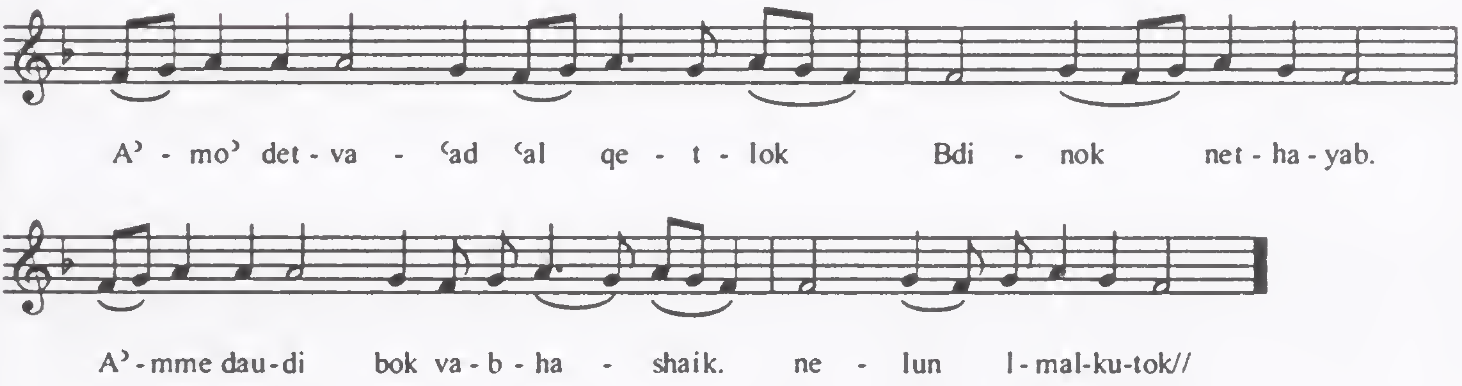
ܘܢܩܒܠܘܢ ܡܢܟ ܦܪܘܩܢ ܝܠܕܐ ܚܘܣܝܐ ❖



Wednesday (A'rba Bshabo')

ܥܠ ܩܠܐ ܕܩܘܡ̈ܐ ❖

ܥܡܐ ܕܐܬܘܥܕ ܥܠ ܩܛܠܟ ܒܕܝܢܟ ܢܬܚܝܒ.
ܥܡܡ̈ܐ ܕܐܘܕܝܘ ܒܟ ܘܒܚܫܝܟ ܢܐܠܘܢ ܠܡܠܟܘܬܟ ❖

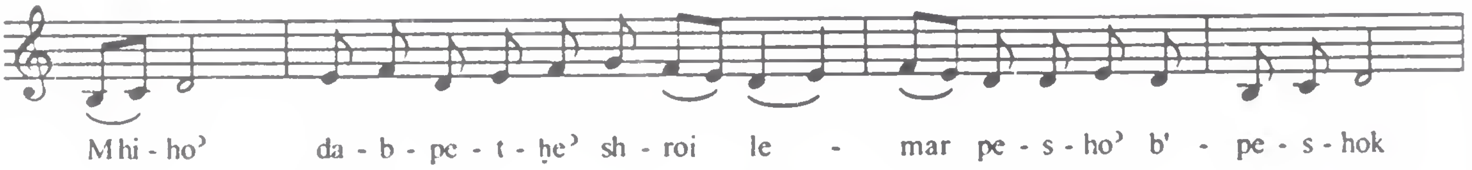


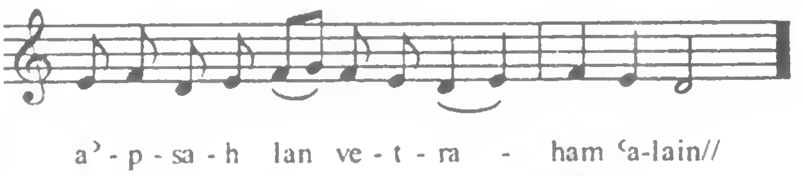
Thursday (Pesho')

ܥܠ ܩܕܡ ܕܒܝܬ ܗ̄ ❖

ܡܫܝܚܐ ܕܒܦܬܚܘܗܝ ܫܪܝܗܝ ܠܐܡܪ ܦܨܚܐ .

ܒܦܨܝܚܘܬܟ ܐܦܨܚ ܠܢ ܘܐܬܪܚܡ ܥܠܝܢ ❖





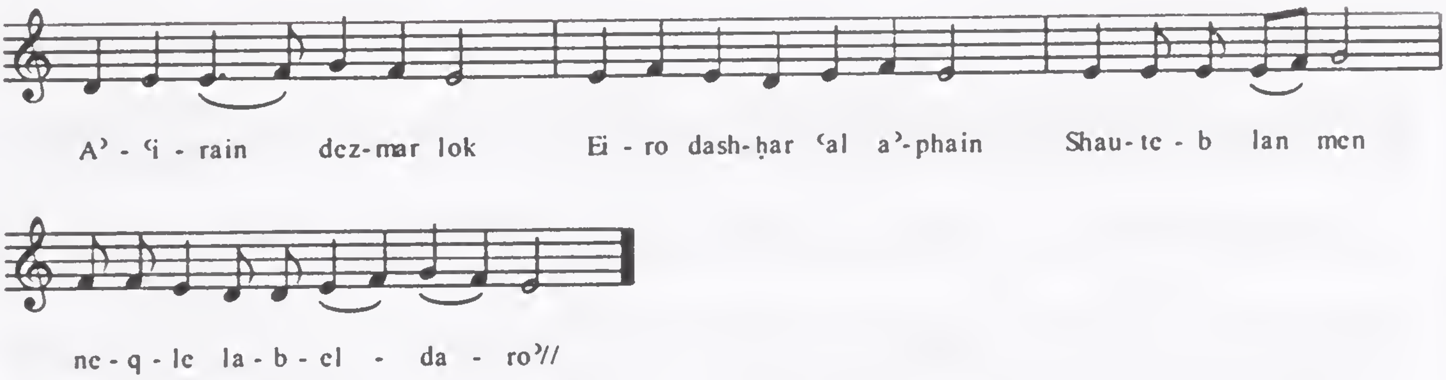
Airain dezmar Lok

ܥܝܪ̈ܝܢ ܕܐܙܡܪ ܠܟ܀

ܥܺܝܪ̈ܺܝܢ ܕܐܰܙܡܰܪ ܠܳܟ܂ ܥܺܝܪܳܐ ܕܫܰܗܰܪ

ܥܰܠ ܐܰ̈ܦܰܝ܂ ܕܒܩܠܬܗ ܕܡܠܟܐ ܐܡܬܚ

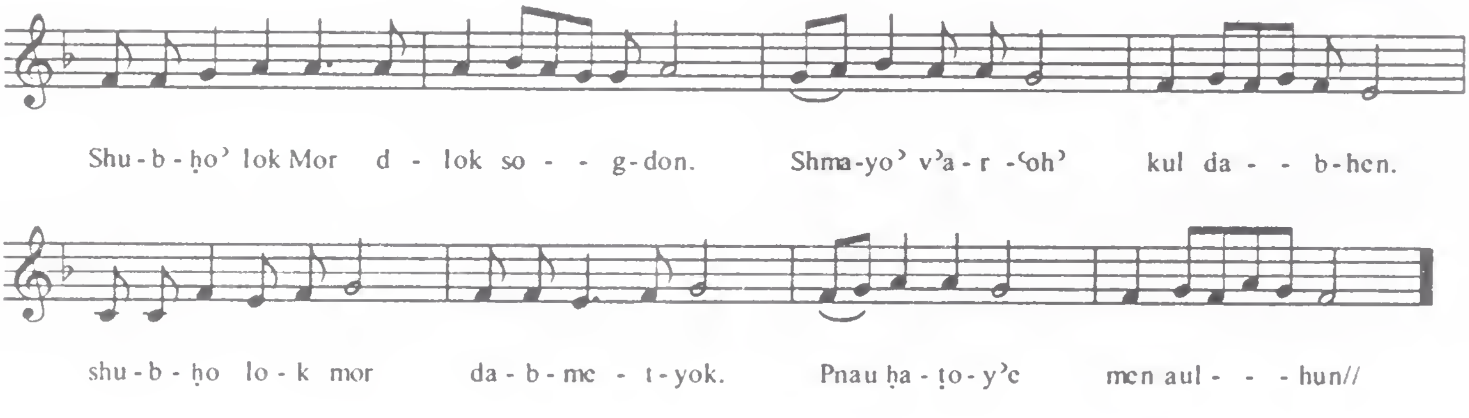
ܦܫܛ ܐܝܕܐ܀



‘Ammo’ U’Amme’

ܒܩܠ ܕܥܡܐ ܘܥܡܡܐ ❖

ܒܥܘܬܐ ❖ ܫܘܒܚܐ ܠܟ ܡܪܢ ܕܠܟ
ܣܓܕܝܢ. ܫܡܝܐ ܘܐܪܥܐ ܟܠ ܕܒܗܝܢ.



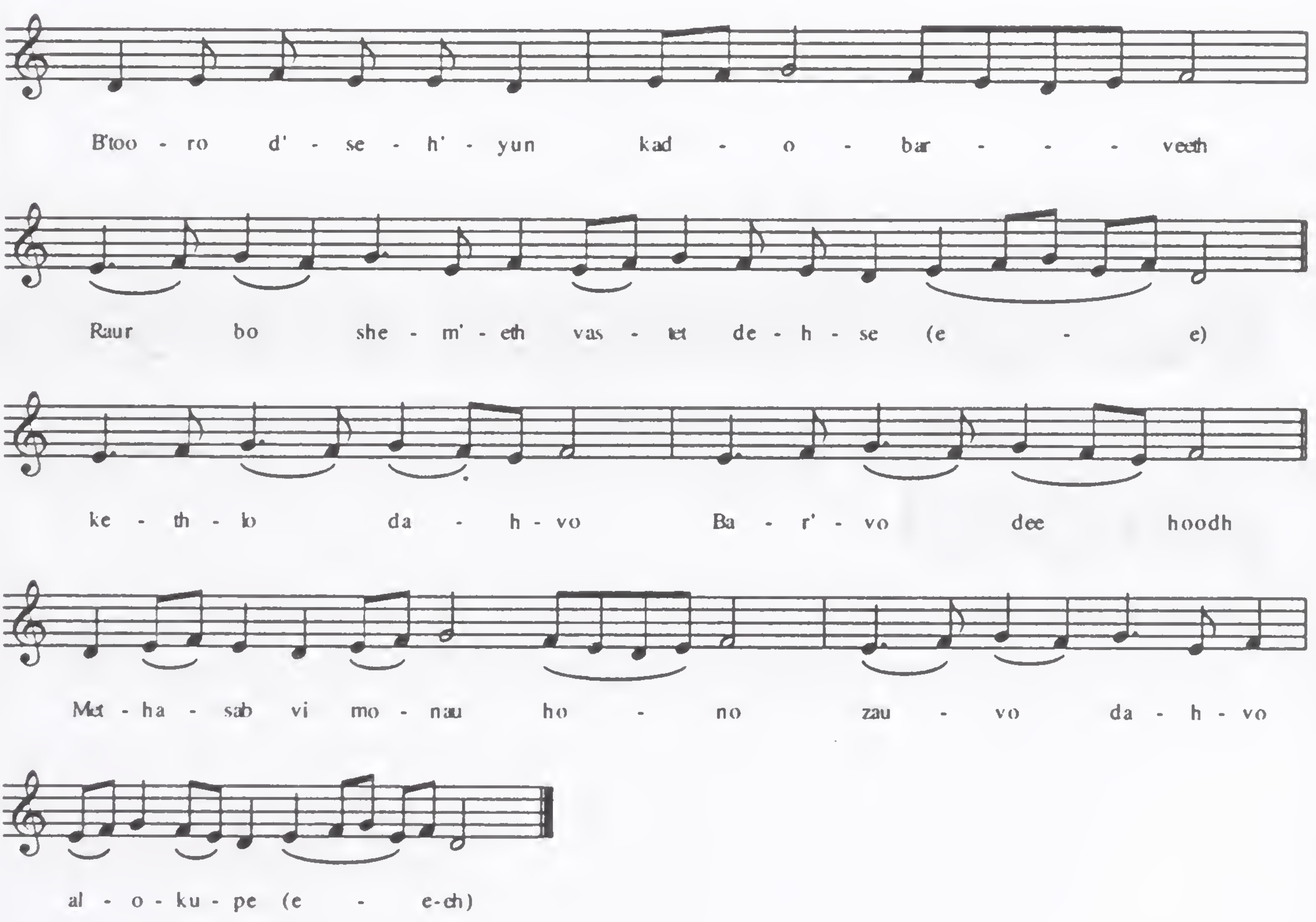
Bote D Hasho' (For Great Saturday)

ܒܬܪ ܕܣܘܓܝܬܐ ([illegible]) ܒܥܘܬܐ ܕܝܥܩܘܒ ܩܘܡ

ܩܒܪ ܗܘܝܬ . ܘܥܡܐ ܫܠܝܛܬ ܐܫܬܟܚܬ ܘܐܝܟ ܐܪܝܐ .

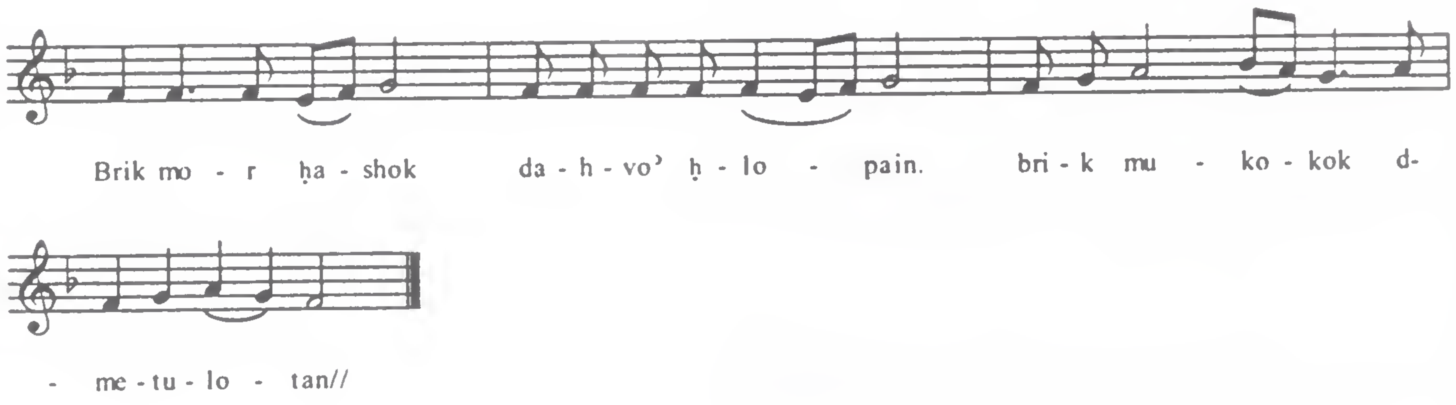
ܫܠܡܬܐ ܗܘܬ : ܒܐܪܥܐ ܕܡܝܬܘ : ܫܠܝܛܬܘܢ ܗܘܝܬ

ܘܬܒܥܬ ܗܘܝܬ . ܐܝܟ ܕܗܘܐ ܠܟܠ ܐܢܫܘܬܐ ❖



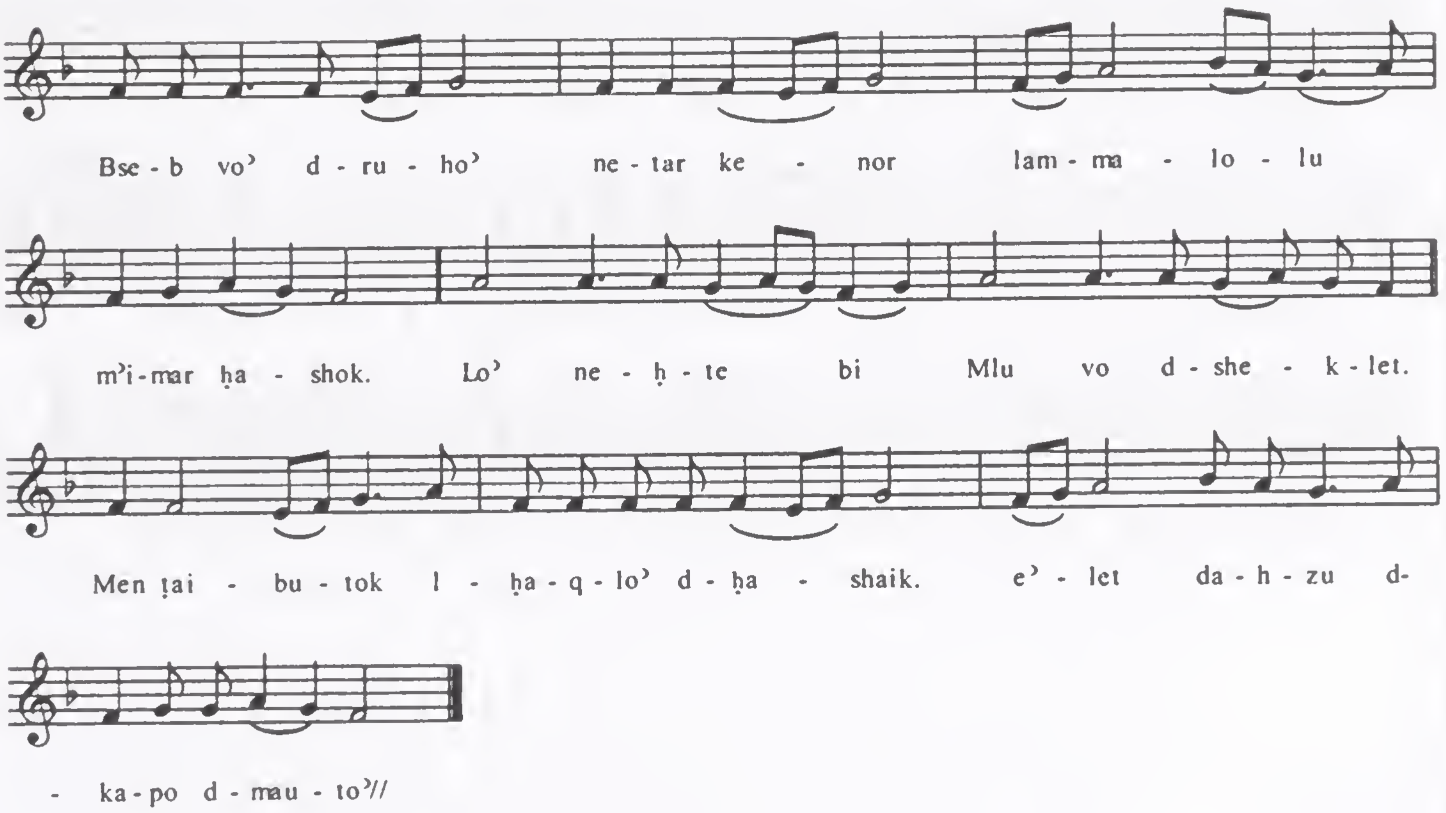
Bote' D Hasho' (General Stanza)

ܒܪܝܟ ܡܪܐ ܚܫܘܟ ܕܗܘܐ ܚܠܦܝܢ . ܒܪܝܟ
ܡܘܟܟܗ ܕܡܛܠܬܢ ❖



Bothe D'Hasho -Monday Evening

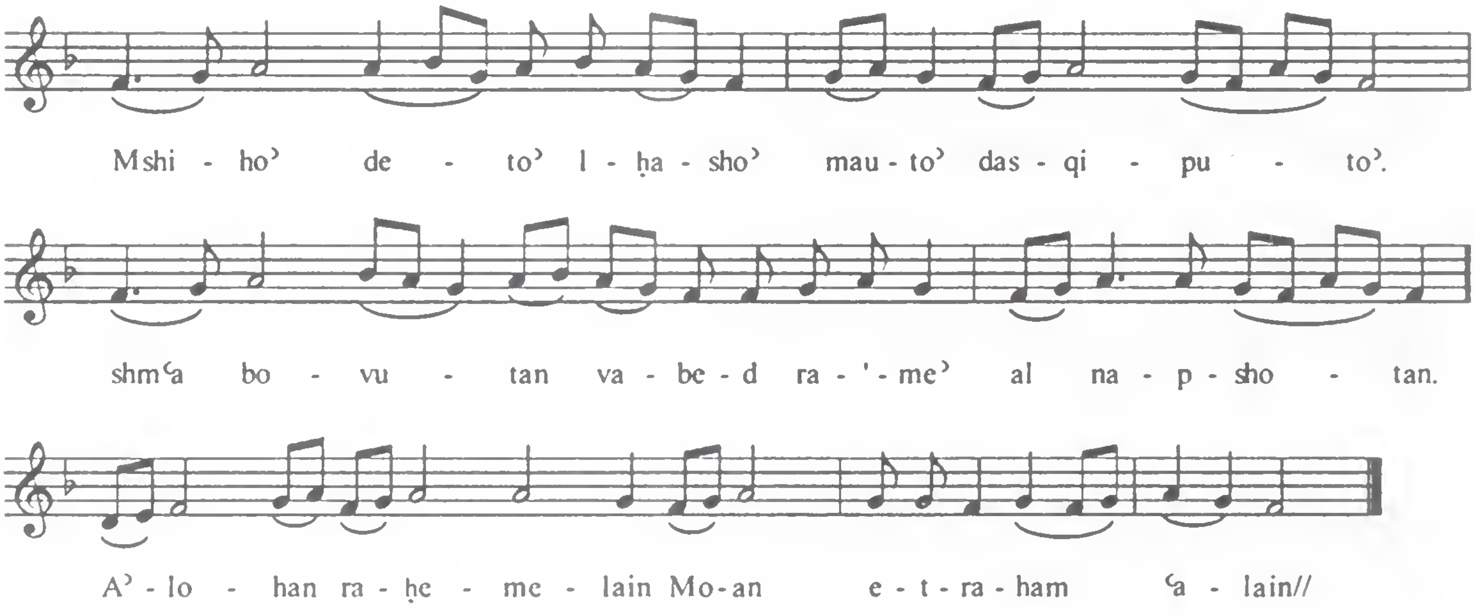
ܒܣܒܒܐ ܕܪܘܚܐ ܢܬܪ
ܟܢܪ . ܠܡܡܠܠܘ ܡܐܡܪ ܚܫܟ . ܠܐ ܢܚܛܐ
ܒܝ : ܡܠܘܐ ܕܫܟܠܬ : ܡܢ ܛܝܒܘܬܟ ܠܚܩܠܐ



Bo'uto' of Mar Jacob

ܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ ܀

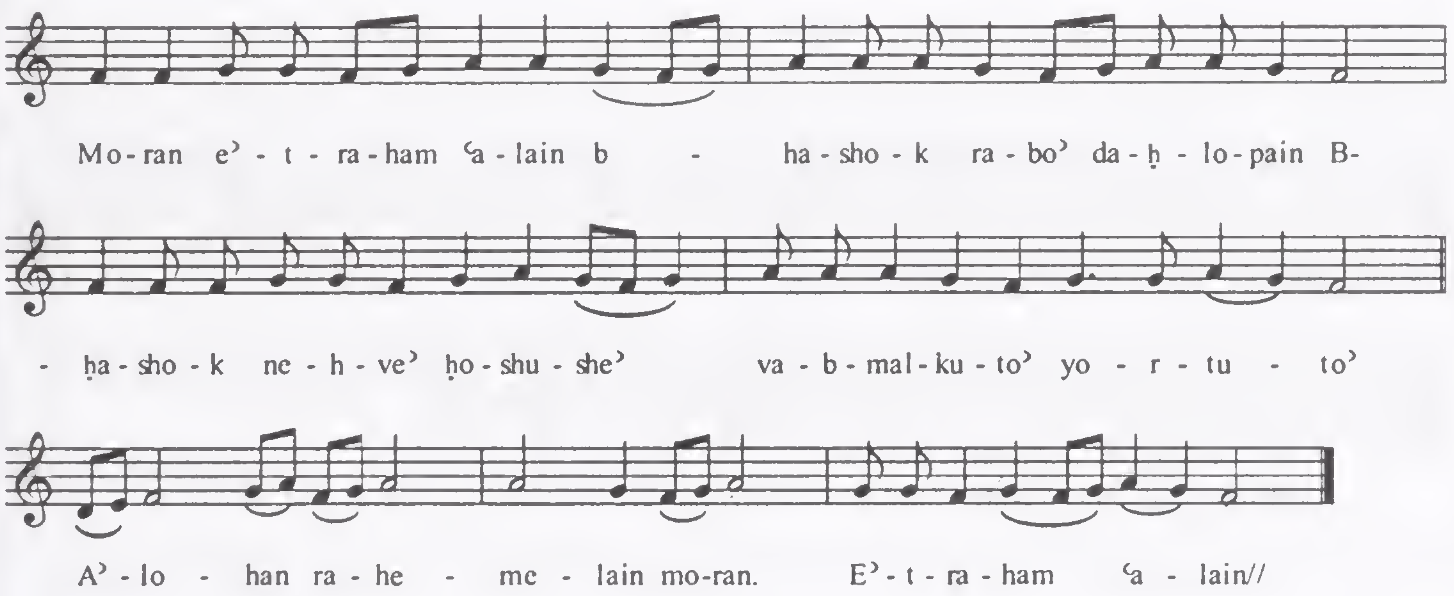
ܡܫܝܚܐ ܕܐܬܐ ܠܚܫܐ ܘܡܘܬܐ ܕܙܩܝܦܘܬܐ.
ܫܡܥ ܒܥܘܬܢ ܘܒܪܚܡܐ ܥܠ ܢܦܫܬܢ ܀



Bo‘uto’ of Mar Aprem

ܡܪܢ ܐܬܪܚܡ ܥܠܝܢ. ܒܚܫܘܟ ܪܒܐ ܕܚܠܘܦܝܢ.

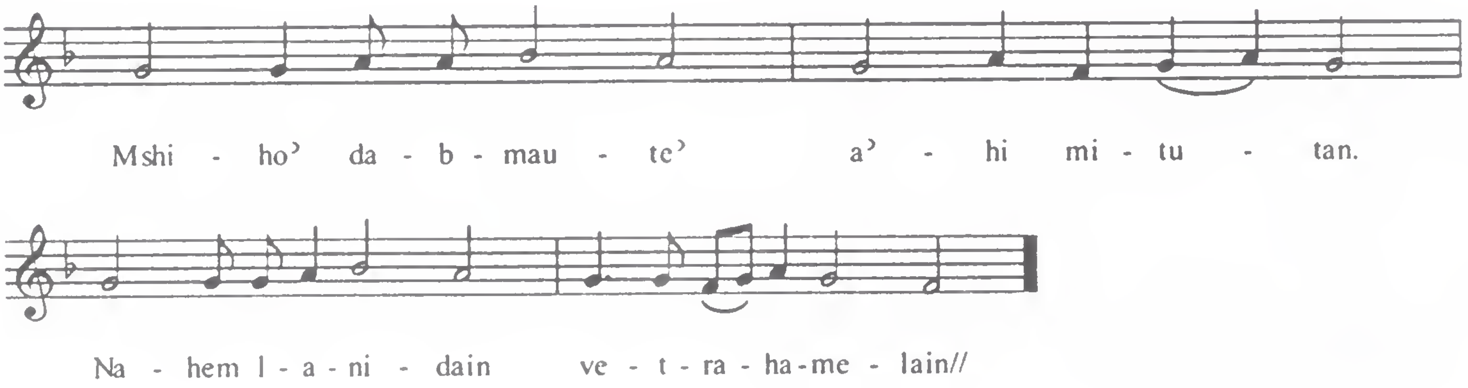
ܒܚܫܘܟ ܢܗܘܐ ܚܘܫܫܐ. ܘܒܡܠܟܘܬܟ ܝܪܬܘܬܐ ❖



Bo‘uto’ of Mar Balai

ܕܒܥܘܬܐ ܕܡܪܝ ܒܠܝ ❖

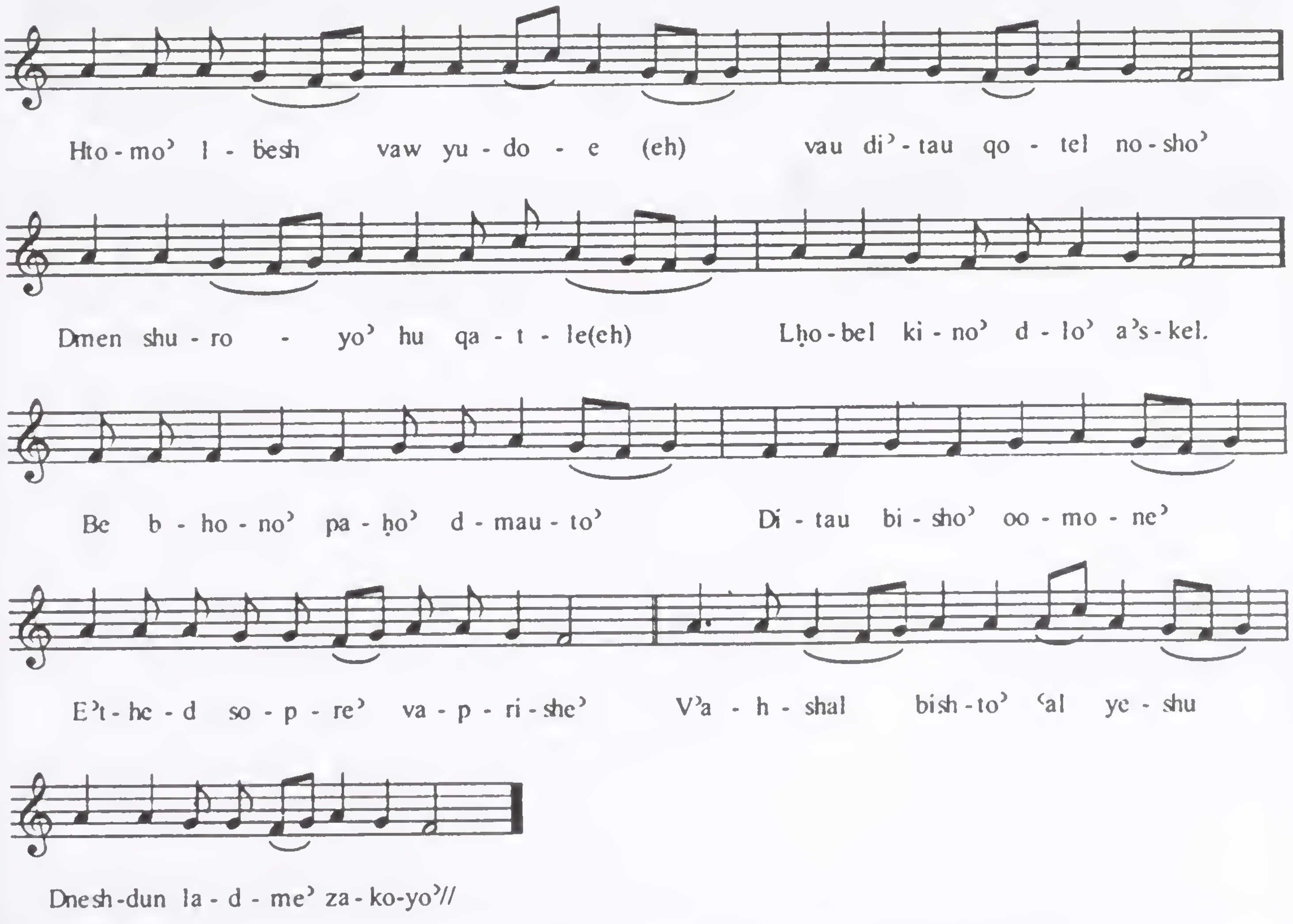
ܡܫܝܚܐ ܕܒܡܘܬܗ. ܐܚܝ ܡܝ̈ܬܘܬܢ. ܢܚܡ
ܠܥܢܝ̈ܕܝܢ ܘܬܪܚܡ ܥܠܝܢ ❖ ܠܗ ❖ ܡܪܐ ܕܟܠܐ ❖
ܠܗ ❖



E'no'no nuhro' shariro'

[illegible]

[illegible]

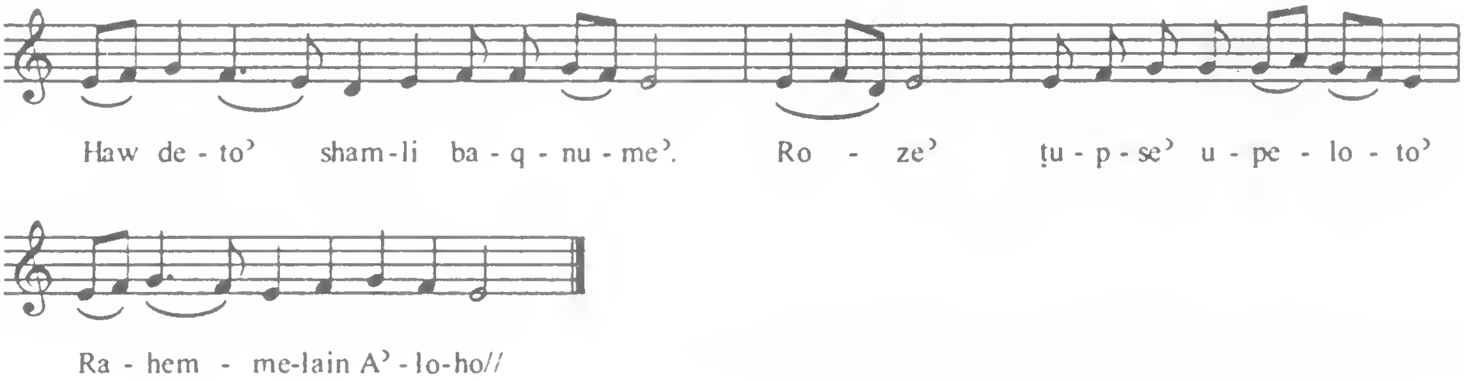


Haw Dahvo' Buqro'

ܒܩܠܐ ܗܘ ܕܗܘܐ ܒܘܩܪܐ .

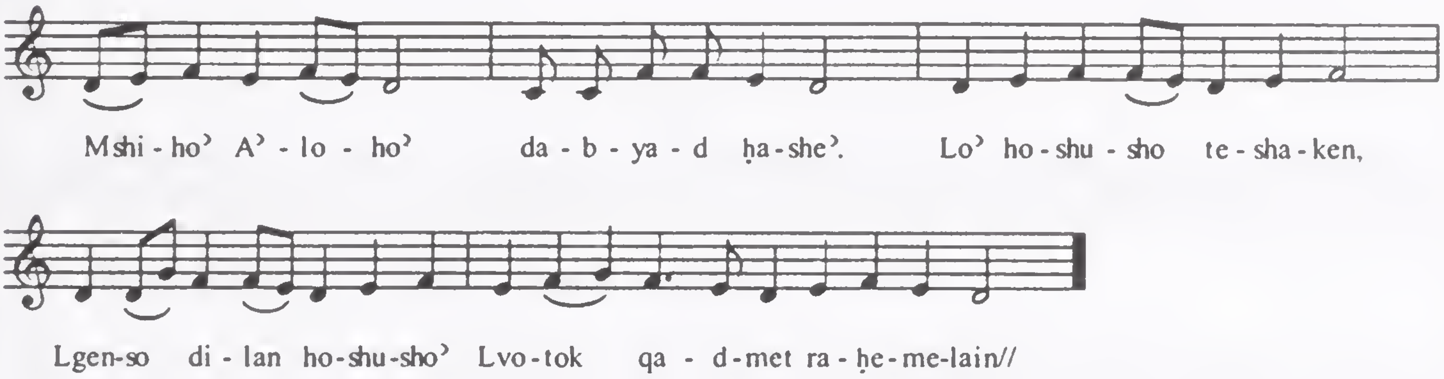
ܗܘ ܕܐܬܐ ܫܡܠܝ ܒܩܢܘܡܘܗܝ . ܘܪ̈ܐܙܐ ـــــ ܗ

ܕܡܝ ܦܘܪ̈ܫܢܐ ܠܐܠܗܘܬܐ ܪܚܡ ܥܠܝܢ ܐܠܗܐ ❖



Haw Duhdono’

ܡܫܝܚܐ ܐܠܗܐ ܕܒܝܕ ܚܫܘܗܝ . ܠܐ ܚܫܘܫܐ
ܬܫܟܢ. ܠܓܢܣܐ ܕܝܠܢ ܚܫܘܫܐ . ܠܘܬܟ ܩܕܡܬ
ܕܪܚܡܠܝܢ ❖ ܐܠܗܐ ܕܒܝܕ ܚܫܘܗܝ ܦܪܩܗ .
ܦܪܩܗ ܠܒܪܝܬܗ ܡܢ ܛܘܥܝܝ. ܗܘܐ ܐܪܡܝܐ ܠܒܗ
ܚܘܒܐ ܒܡܠܘܗܝ . ܠܘܬܟ ❖ ܡܫܝܚܐ ܐܠܗܐ



Ho’ Moran Tleh

ܒܩܠܐ ܕܗܐ ܣܗܕܐ ܡܫܝܚ܀

ܗܳܐ ܡܳܪܰܢ ܬܠܶܐ. ܒܰܙܩܺܝܦܳܐ ܡܶܛܽܠܳܬܰܢ. ܡܶܢ ܝܽܘܕܳܝܶܐ ܥܰܘܳܠܶܐ

ܬܳܠܡܰܝ ܫܪܳܪܳܐ܀ ܗܳܐ ܡܫܺܝܚ ܐܰܠܗܰܢ. ܢܶܣܓܽܘܕܽܘܢ

ܢܶܣܓܽܘܕܽܘܢ ܟܽܠܶܗ ܥܳܠܡܳܐ. ܗܳܘܰܘ ܒܢܰܝ̈ܳܐ ܟܽܪ ܕܢܰܝ̈ܳܐ.

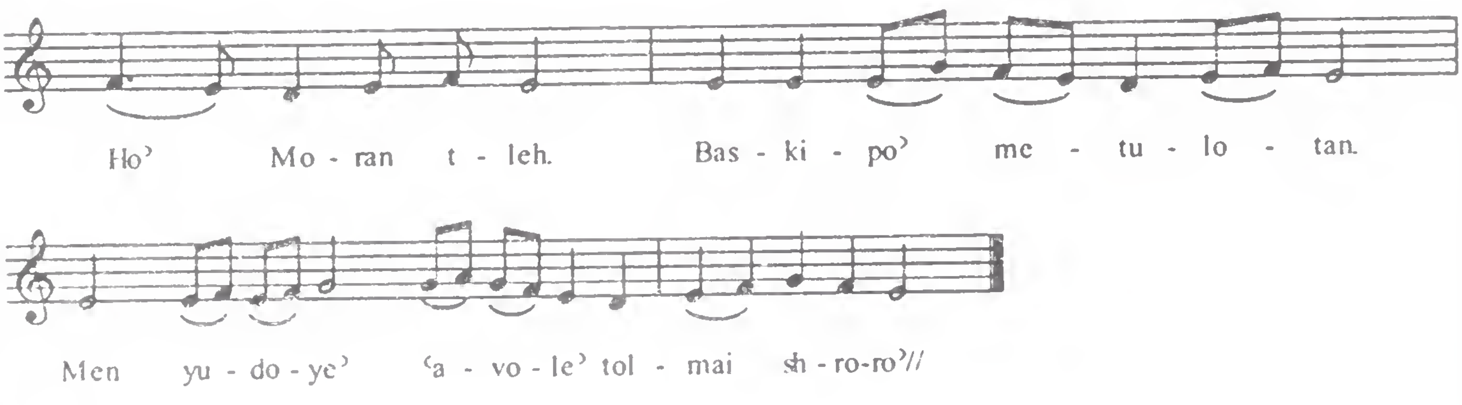
ܢܰܟܽܘܬܳܐ ܫܡܰܝܳܐ ܘܰܐܪܥܳܐ܀ ܗܳܐ ܐܰܠܗܰܢ ܘܦܳܪܽܘܩܰܢ.

ܩܰܫܺܝܫܳܐ ܘܐܰܪܚܳܐ ܘܰܡܫܰܡܫܳܢܳܐ. ܩܽܘܡ ܗܘ ܕܩܳܡ ܥܰܠ ܩܰܝܣܳܐ.

ܘܰܡܫܰܒܚܺܝܢ ܠܶܗ ܘܣܳܓܕܺܝܢ ܠܶܗ܀ ܥܺܕ̈ܬܳܐ ܘܩܪ̈ܝܳܬܳܐ.

ܩܽܘܡ ܩܕܳܡ ܩܕܺܝܫ. ܘܫܰܡܥܳܐ ܩܳܠܳܐ ܕܩܰܝܣܳܐ. ܢܶܣܓܽܘܕܽܘܢ

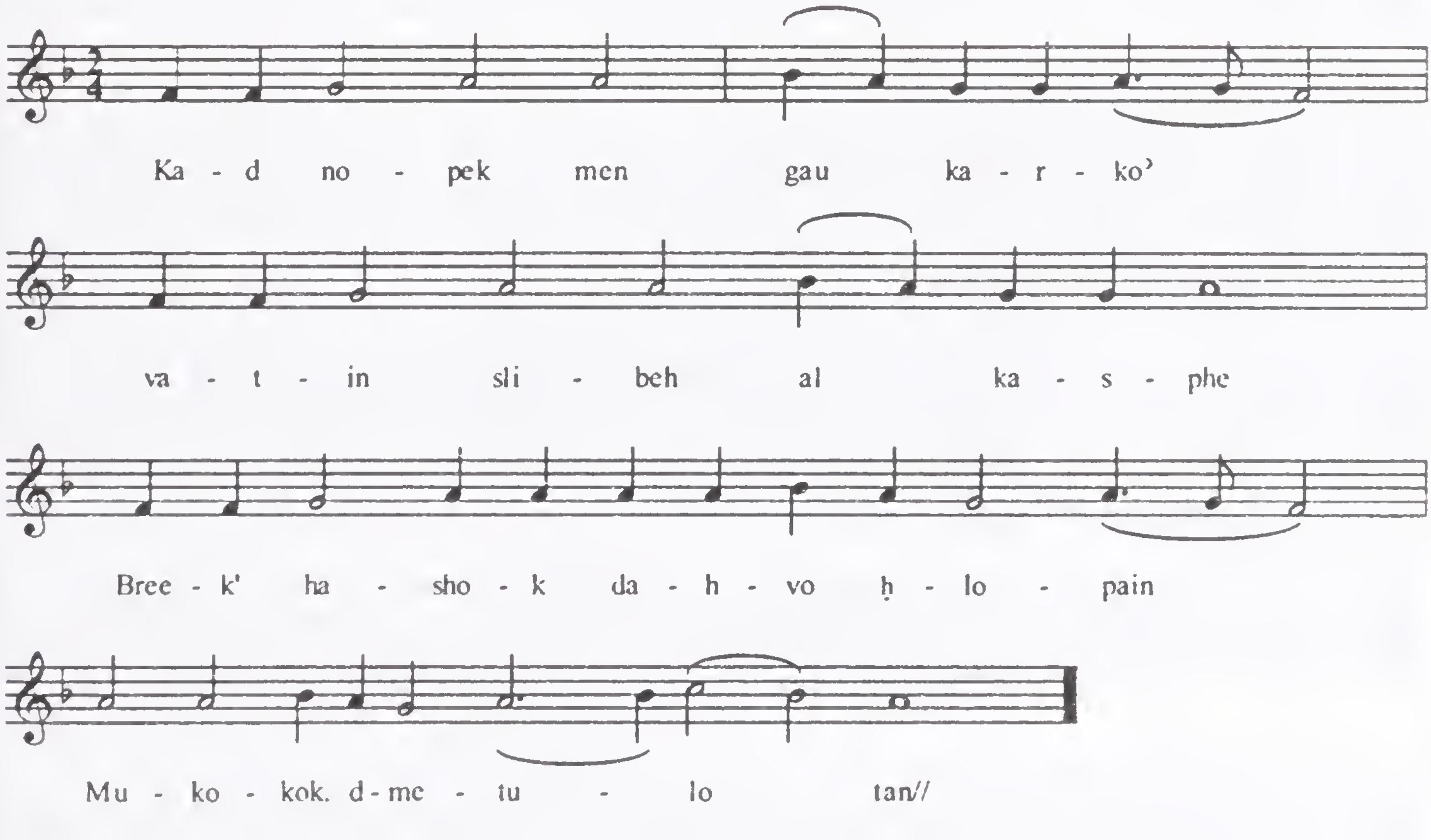
ܢܶܣܓܽܘܕܽܘܢ ܟܽܠܶܗ ܥܳܠܡܳܐ܀



Kad Nopeq Men

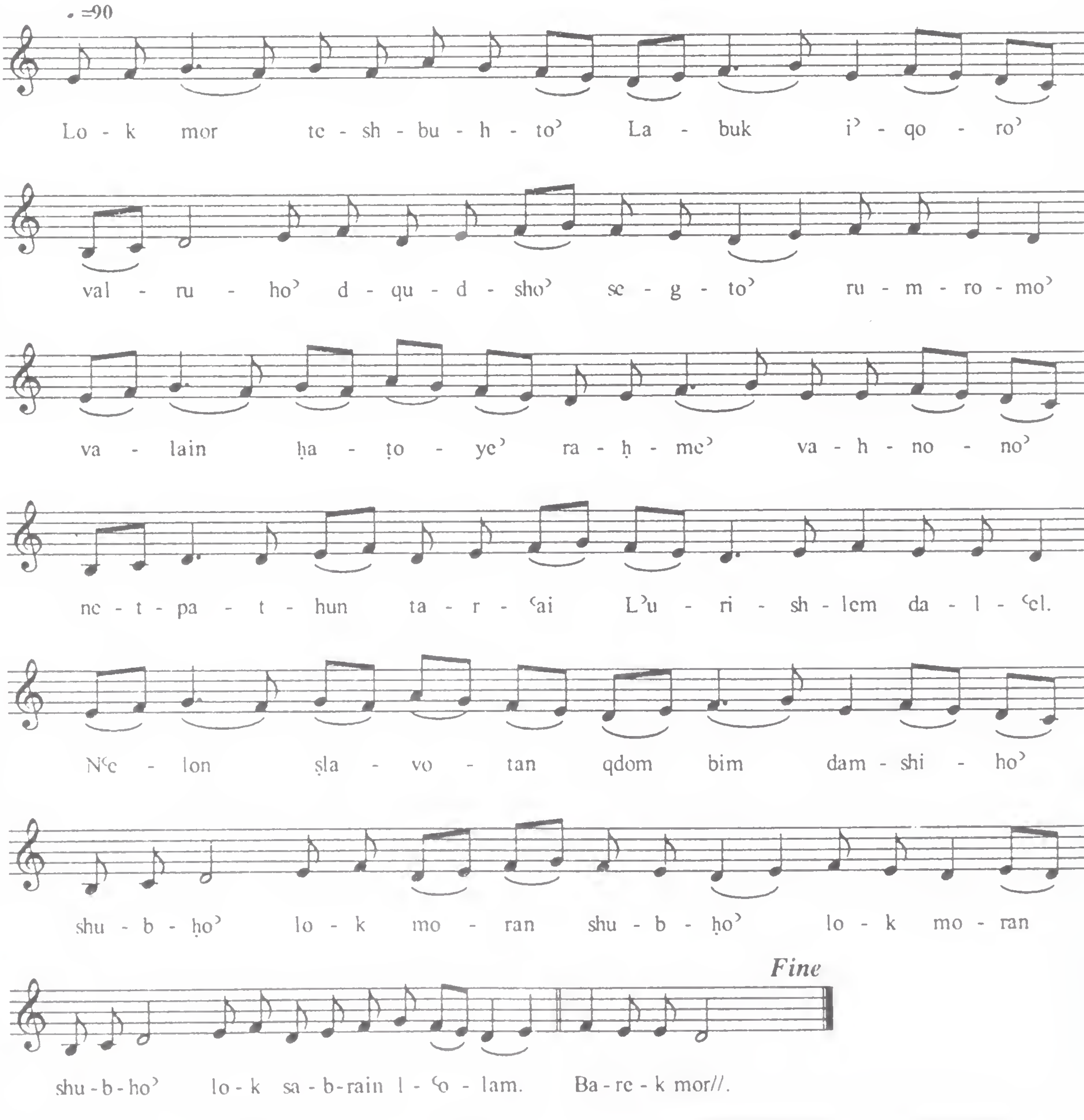
ܟܕ ܢܦܩ ܡܢ ܓܘ ܟܪܟܐ

ܟܕ ܢܦܩ ܡܢ ܓܘ ܟܪܟܐ. ܘܛܥܝܢ ܨܠܝܒܗ ܥܠ
ܟܬܦܗ. ܘܐܬܦܢܝ ܠܒܪܝܬܐ. ܕܢܒܝܚܘܢ ܠܗ
ܚܣܝܢܘܬܐ. ܡܣܟܢܐ ܐܝܬܘ ܡܢ ܕܘܝܐ. ܘܡܟܟܟ
ܦܠܚܘܗܝ ܡܙܒܢܗ. ܘܐܝܟ ܡܘܬܐ ܚܫܟܐ ܢܘܗܪܐ. ܚܝܠܐ
ܕܒܐ ܘܦܢܝܬܐ. ܠܐܡܬܐ ܟܢܫ ܠܐܡܬܐ ܡܟܢܫܐ. ܠܐܡܬܐ



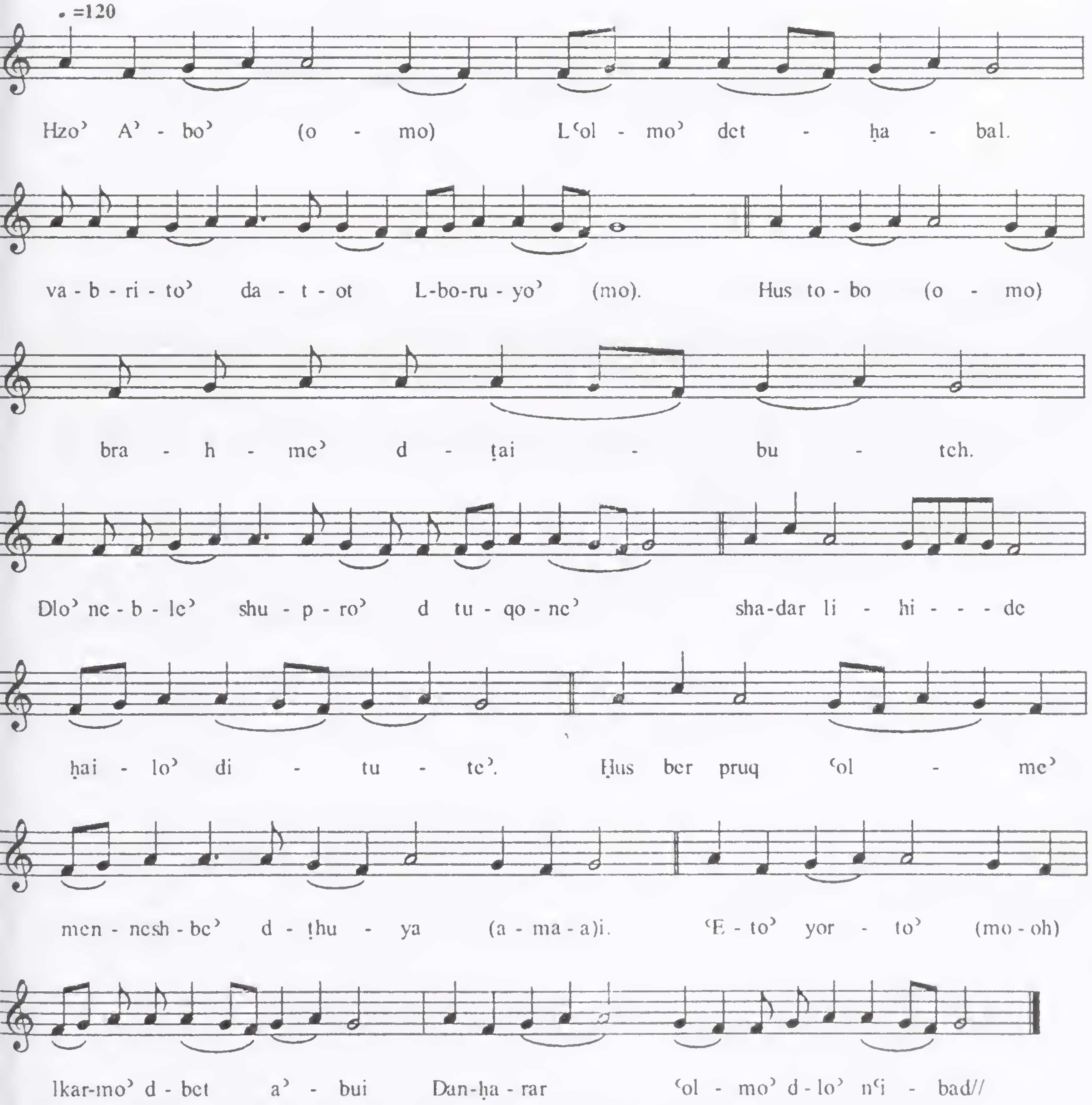
Lok Mor

ܠܟ ܡܪܝ ܬܫܒܘܚܬܐ ܠܒܘܟ ܐܝܩܪܐ. ܘܠܪܘܚܐ
ܕܩܘܕܫܐ ܣܓܝܬܐ ܪܘܡܪܡܐ. ܘܥܠܝܢ ܚܛܝ̈ܐ ܪ̈ܚܡܐ
ܘܚܢܢܐ. ܢܬܦܬܚܘܢ ܬܪ̈ܥܝ ܐܘܪܫܠܡ ܕܠܥܠ.
ܢܥܠܘܢ ܨܠܘܬܢ ܩܕܡ ܒܝܡ ܕܡܫܝܚܐ ܀ ܫܘ ܠܟ
ܡܪܢ. ܫܘ ܠܟ ܡܪܢ. ܫܘܒ ܠܟ ܣܒܪܢ ܠܥܠܡ.
ܒܪܟܡܪܝ ܀



Qum Paulos

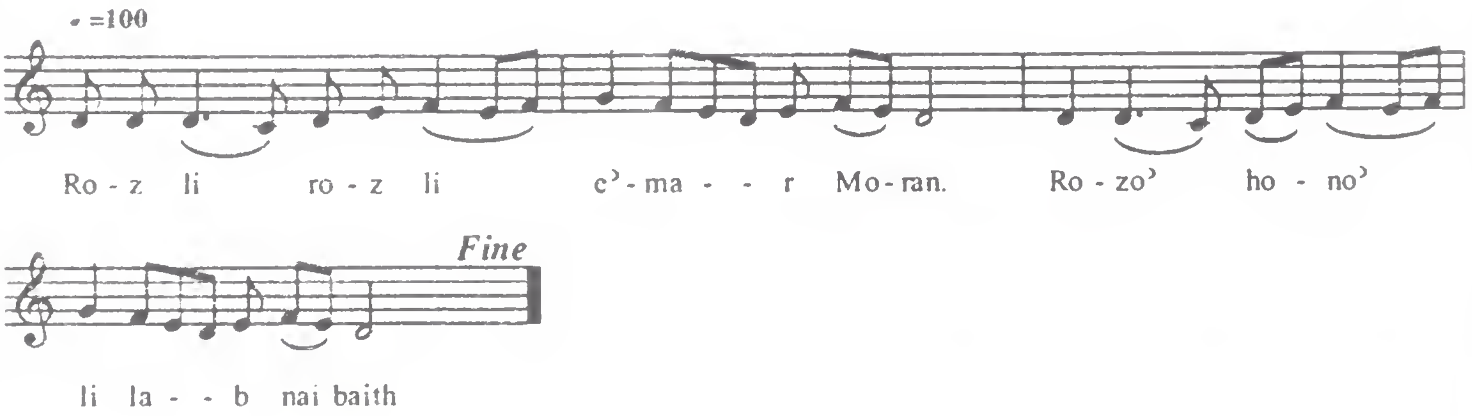
ܚܙܐ ܐܒܐ ܠܥܠܡܐ ܕܐܬܚܒܠ. ܘܒܪܝܬܐ ܕܐܬܬ
ܠܒܘܪܝܐ. ܚܣ ܛܒܐ ܒܪܚܡܐ ܕܛܝܒܘܬܗ.
ܘܠܐ ܢܒܠܐ ܫܘܦܪܐ ܕܬܘܩܢܗ. ܘܫܕܪ ܠܝܚܝܕܝܗ:
ܚܝܠܐ ܕܐܠܗܘܬܗ: ܚܣ ܒܪ ܦܪܩ ܥܠܡܐ ܡܢ ܢܫܒܐ: ܕܬܘܝܐ
ܐܬܐ ܝܪܬܐ ܠܟܪܡܐ ܕܒܝܬ
ܐܒܘܗܝ. ܕܢܚܪ ܥܠܡܐ ܕܠܐ ܢܐܒܕ :



Rozli Rozli

ܪܐܙ ܠܝ ܪܐܙ ܠܝ ܐܡܪ ܡܪܢ

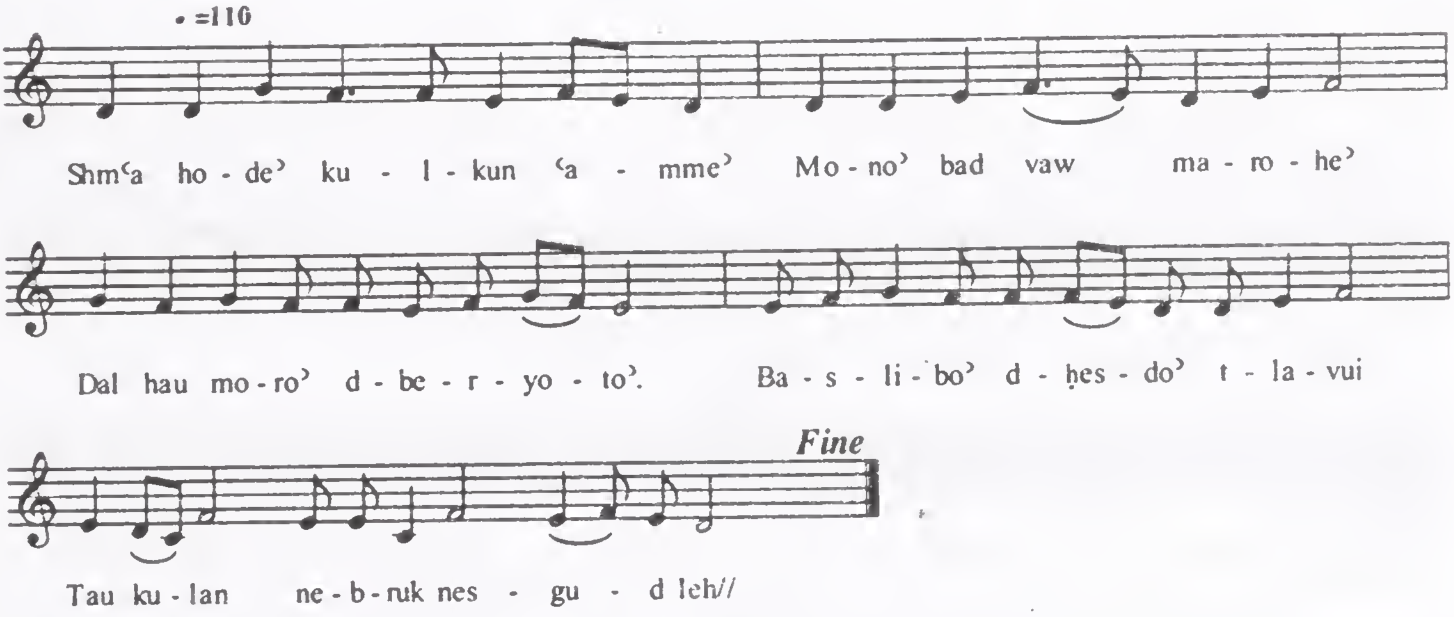
ܪܐܙܐ ܗܢܐ ܠܝ ܘܠܒܢܝ ܒܝܬܝ ܀



Shm'a Hode Kulkun

ܕܝܘܒܪܐ ܕܒܪ̈ܝܬܐ ܫܪܝܐ ❖

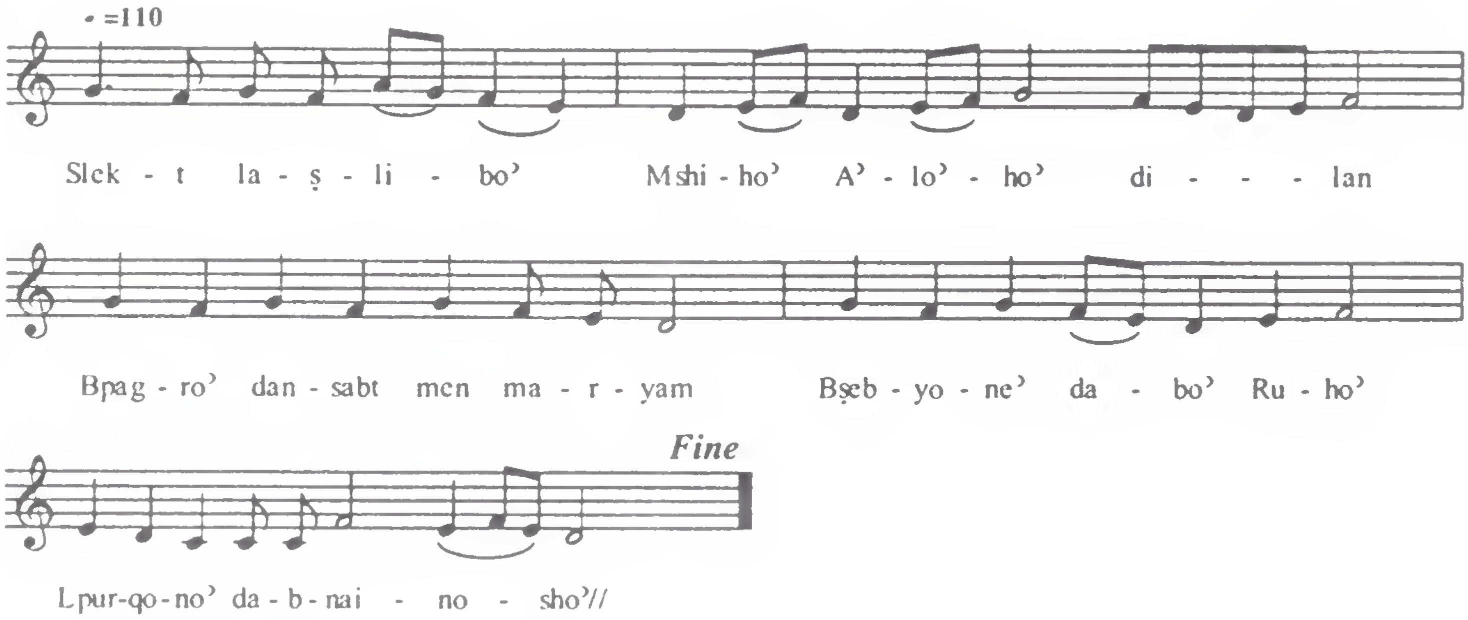
ܫܡܥܘ ܗܕܐ ܟܠܟܘܢ ܥܡ̈ܡܐ . ܡܢܐ ܒܕܚܝܪܘ ܗܘܐ
ܡܪ̈ܝܡܐ . ܕܠܗܘ ܡܪܐ ܕܒܪ̈ܝܬܐ . ܒܨܠܝܒܐ ܕܚܣܕܐ
ܬܠܐܘܗܝ . ܘܠܗ ܟܠܢ ܢܒܪܘܟ ܘܢܣܓܘܕ ܠܗ ❖
ܢܗܘܐ ܫܘܒܚܗ ܠܥܡ̈ܡܐ ܘܩܘܪܒܢܗ .
ܠܬܠܝܬܝܘܬܐ ❖



Slekth Laslibo’

ܣܠܶܩܬ ܠܨܠܺܝܒܳܐ܀

ܣܠܶܩܬ ܠܨܠܺܝܒܳܐ. ܡܫܺܝܚܳܐ ܐܰܠܳܗܳܐ ܕܺܝܠܰܢ.
ܒܦܰܓܪܳܐ ܕܰܢܣܰܒܬ ܡܶܢ ܡܰܪܝܰܡ. ܒܨܶܒܝܳܢܶܗ ܕܰܐܒܳܐ
ܘܪܽܘܚܳܐ. ܠܦܽܘܪܩܳܢܳܐ ܕܰܒܢܰܝܢܳܫܳܐ܀



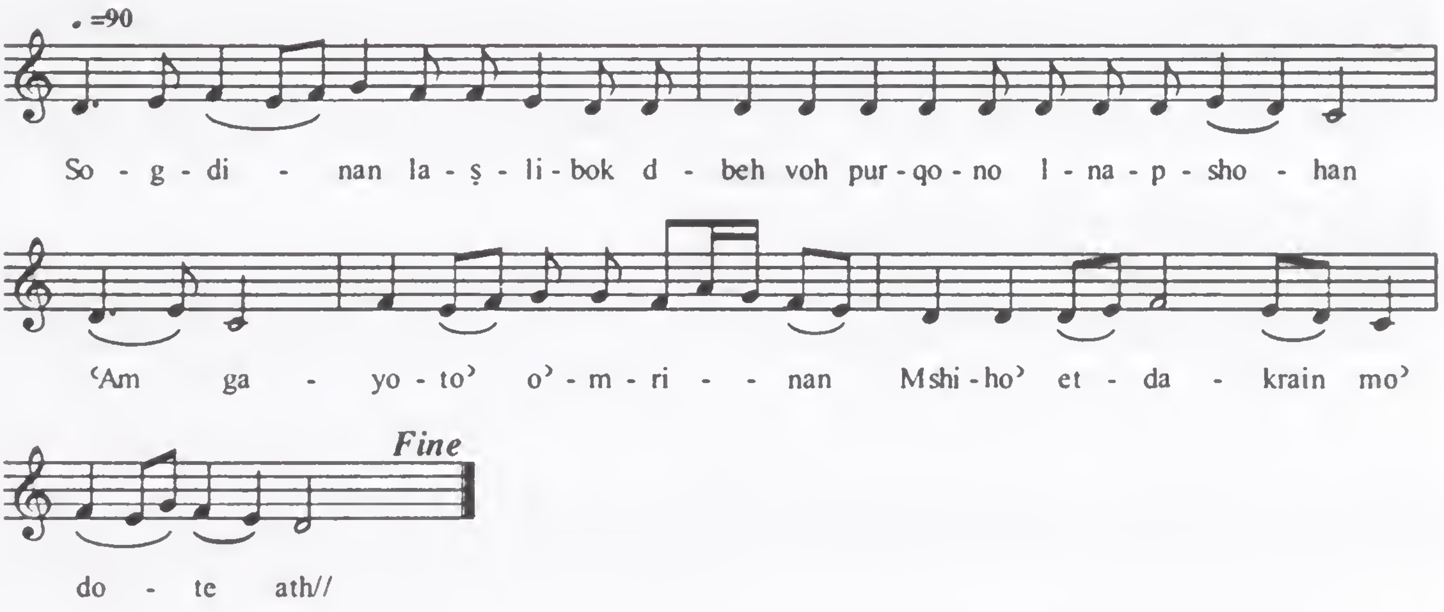
Sogdinan Laslibok

ܣܓܕܝܢ ܠܨܠܝܒܟ܀

ܣܳܓܕܺܝܢܰܢ ܠܰܨܠܺܝܒܳܟ. ܕܒܶܗ ܗ̱ܘ ܦܽܘܪܩܳܢܳܐ

ܠܰܢܦܫܳܬܰܢ. ܥܰܡ ܓܰܝܳܘܬܳܐ ܐܳܡܪܺܝܢܰܢ.

ܡܫܺܝܚܳܐ ܐܶܬܕܰܟܪܰܝܢ ܡܳܐ ܕܳܐܬܶܐ ܐܰܢܬ܀

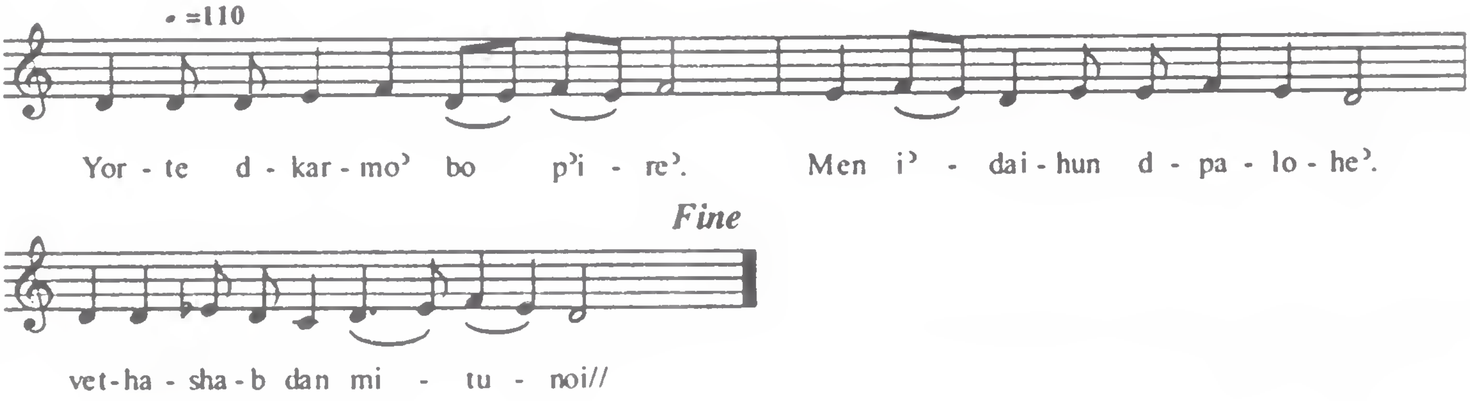


Yorte DKarmo'

ܝܪ̈ܬܐ ܕܟܪܡܐ܀

ܝܳܪ̈ܬܶܐ ܕܟܰܪܡܳܐ ܒܳܦܺܐܪ̈ܶܐ. ܡܶܢ ܐܺܝܕܰܝܗܽܘܢ

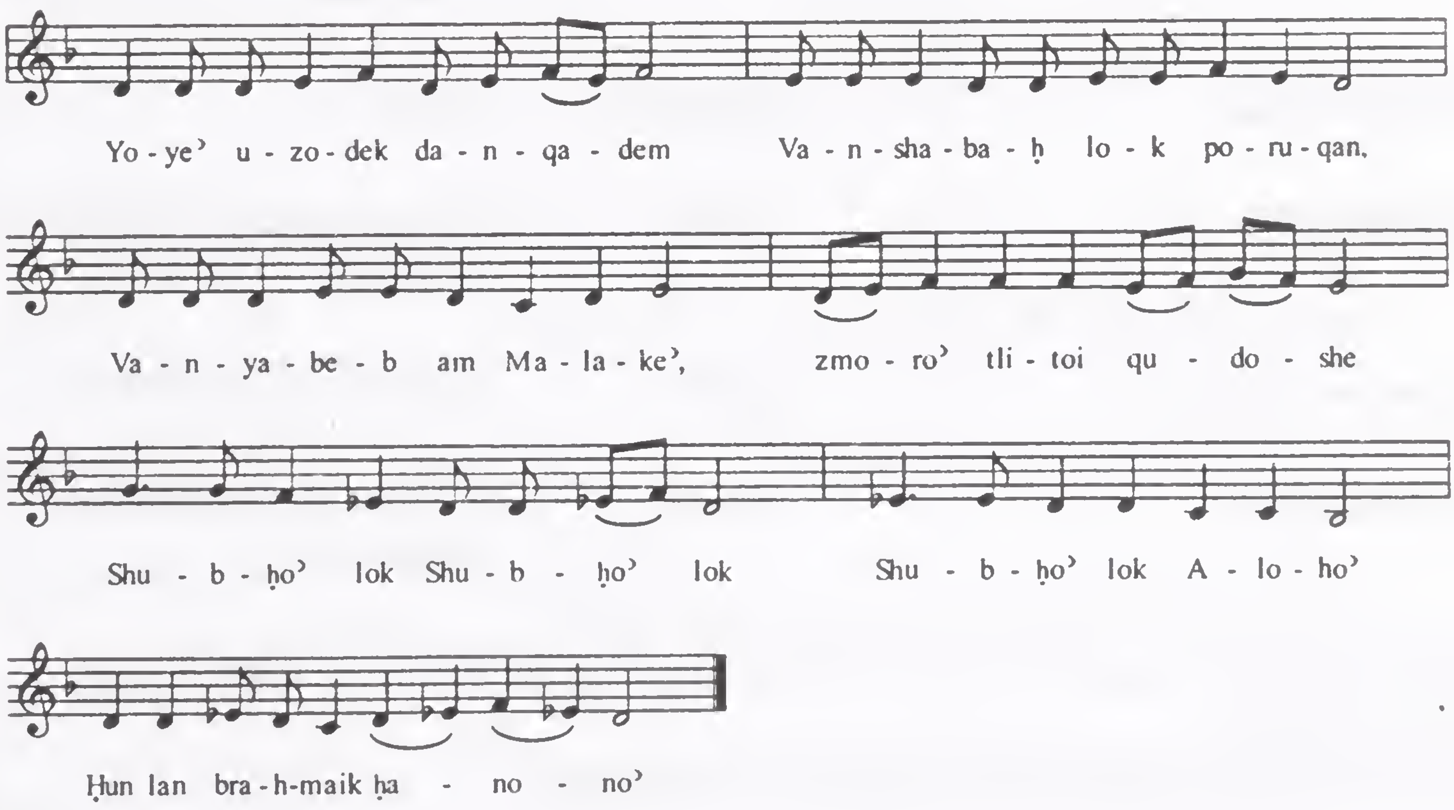
ܕܦܳܠ̈ܚܶܐ. ܘܶܐܬܚܰܫܰܒ ܕܰܢܡܺܝܬܽܘܢܳܝ܀



Yoye' Uzodek

ܝܐܐ ܘܙܕܩ܀

ܝܐܐ ܘܙܕܩ ܕܢܩܕܡ. ܘܢܫܒܚ ܠܟ ܦܪܘܩܢ.
ܘܢܝܒܒ ܥܡ ܡܠܐܟܐ. ܙܡܪܐ ܬܠܝܬܝ ܩܘܕܫܐ.
ܫܘܒܚܐ ܠܟ ܫܘܒܚܐ ܠܟ ܫܘܒܚܐ ܠܟ
ܐܠܗܐ. ܚܘܢ ܠܢ ܒܪܚܡܝܟ ܚܢܢܐ܀



Order of

Sluto' Shimto'

'

Common prayer starts with the Ninth Hour prayer of Qyomto'

'Am sohde'	:-*Qolo'*: -	**"Lo' L-dino'** *(*Gushmonoyo')*

MONDAY

Ramsho' {Evening}

Htit Bashmayo'	:-	*'Eqbo'*	**See 'Enyono'** .
Qabeloi Moran	: -	*Qolo'*	**Qabeloi Moran** .(Rish Qolo')
Lo' Ldino' Latba'to'	:-	*Qolo'*	**Lo Ldino' Laba'to'** (*(Here the Rish Qolo"of is applied)*
Tubau L-Man	: -	*Quqilion*	**Rekno'- 6**
Git Bulsonai	: -	*'Eqbo'*	*(Mentioned in " Enyono" in the Ktobo' D Beth Gazo')*
Bramsho' Qrok vo'	:-	*Qolo'*	the qolo' used the **6th** tune
QOrenan lok	: -	*Bo'uto'*	**Of Mar Ya'qub (Jacob) Rekno- 6**

*** Gusmonoyo'** – ***are the term used here to identify the hymns having the "Octo echoes"***
It also mean the rekno'(tune) based on that day)

/ Gushmono'/ or Rish Qolo' - ***is the terms for the*** **basic** ***tune of the 8 Rekne'.***

Kyonoyo'-(means natural), is used in this book as the term for mono melodic hymns

Sutoro'

Lyamo' D-rahmaik	-*Qolo'*	Lathumo' D Haimonuto' *{gusmonoyo'}*, Rekno – 6
Moran e'traham 'Alain	:-*'Bo'uto'*	Mor Ephrem. Rekno- 6

Lilyo' *(Mid-Night)*

'Air Va'qimain	:-'Enyono'	

Qaumo'-1

Neq'un garmai	· 'Eqbo'	A'bo' Ktab vo' - *Gushmonoyo'*
Hdo'tlito' men	Qolo'	Quqoyo'
Slutek 'aman	Bo'uto'	Mar Ya'qub(Jacob)

Qaumo-2

A'tun e'nun	'Eqbo'	A'bo' Ktab vo' - *(Gushmonoyo')*
Dkir Mushe	Qolo'	Quqoyo' *(Gushmonoyo')*
Moran etraham	Bo'uto'	

Qaumo-3

A'l haw tar'o'	'Eqbo'	A'bo' ktab vo'(Gushmonoyo')
Blilio' nqum	Qolo'	Quqoyo' *(Gushmonoyo')*

Hoe`n l-hatoye'	Bo'uto'	Mor Ba'lai(*Gushmonoyo'*)

{Every day after the 3rd qaumo' followed by Halleluiah, Hun lan brahmaik,. E'mrat Maryam, Mavurbe' Mo'tob umo'shapir, Shabah lMoryo' men shmayo' and Shubho' latlitoyuto'(3 times).

Sapro' (*Morning*)

Lvotok Qadmet	: - *'Enyono'*	
Lqolo` DShubho`:-	; - *'Eqbo'*	
A'k Pirmo'	:- *Qolo'*	Rish Qolo' of *Bnuhrok Hozenan*
Bsapro Hzavui	: - *Qolo*	Rish Qolo'of Sohde' A'pisunoi *In the Ktobo' D-Beth Gazo'*
Melai Sut Moryo`	:- *Quqilion*	Rekno'- 2
Bnayo` Da'bo'	:- *'Eqbo'*	
Bsapro' Qrai Vai	:-*Qolo'*	Sohde A'pisunoi in the Rekno- 2a special version
Ptah Lan Moran	:-*Bo'uto'*	Of Mor Ya'qub (Jacob) - Rekno- 2

Tlot Sho'in (*Third Hour*)

A'bun Dbashmayo'	*Qolo'*	In the meter of *Quqoyo'* (Gushmonoyo')
Qorenan Lok	*Bo'uto'*	Of Mor Ya'qub (Jacob)

DShet Sho'in *(Sixth Hour)*

Qoimo' Maryam	Qolo'	In the meter of Lo L -Dino' (Gushmonoyo')
Baslut Yolethok	Bo'uto'	Of Mar B'alai
Baslut E'mo' Diletok	Ma'nito'	Of Mar Severios of Antich

***(Baslut Yoletok and Baslut Emo' Diletok is used as a general hymn in all days of the* "Shet Sho'in")**

Tsh'a Sho'in (*Ninth Hour)*

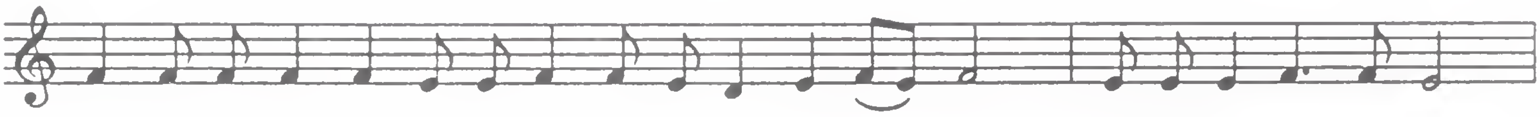
Kul 'Anide'	Qolo'	Hvi Lo' L-Napsho' (*Gushmonoyo')*
Hadet mle' rahme'	Bo'uto'	Of Mor B'alai

(Bo'uto' Of Mor Baalai is used in all the Ninth Hour Prayer)

Monday Ramsho'
1 'Eqbo'- Htit Bashmayo'

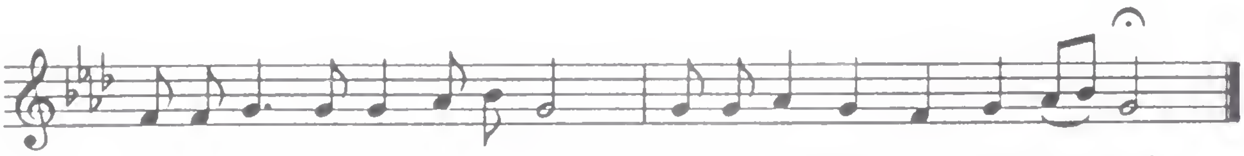
ܒܥܘܬܐ .

ܚܛܝܬ ܒܫܡܝܐ ܘܩܕܡܝܟ ܠܐ ܫܘܐ ܐܢܐ ܕܒܪܟ
ܐܬܩܪܐ . ܩܒܠܝܢܝ ܐܝܟ ܐܓܝܪܐ ܘܗܘܐ ܒܒܝܬܟ
ܥܒܕܐ ܐܠܐ ܕܚܛܝܬ ❖ ܫܘܒ ❖



1 Qolo, Qabeloi Moran

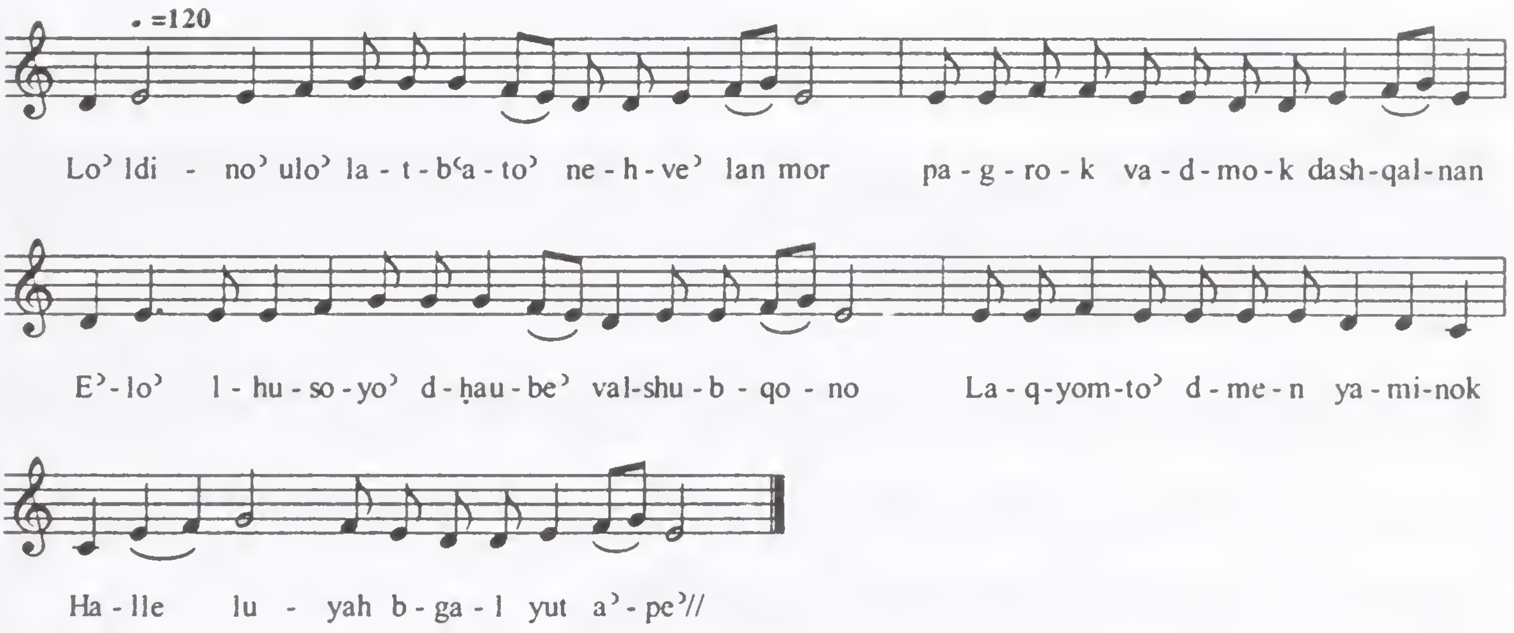
ܩܒܠܝ ܡܪܢ ܠܦܪܡܐ ܗܢܐ ܡܢ ܐܝܕܝܢ . ܐܝܟ ܦܪܡܘܗܝ ܕܐܗܪܘܢ .
ܘܟܠܐ ܡܘܬܐ ܡܢ ܥܡܐ ❖



Monday - Ramsho'

2nd Qlo'- Lo ldino

ܦܓܪܟ ܡܪܝ ܘܕܡܟ ܕܫܩܠܢ. ܠܐ ܠܕܝܢܐ ܘܠܐ ܠܬܒܥܬܐ.
ܢܗܘܐ ܠܢ ܡܪܝ. ܦܓܪܟ ܘܕܡܟ ܕܫܩܠܢ ܐܠܐ
ܠܚܘܣܝܐ ܕܚܘܒܐ. ܘܠܫܘܒܩܢܐ. ܘܠܩܝܡܬܐ
ܕܡܢ ܝܡܝܢܟ. ܗ. ܒܓܠܝܘܬ ܐܦܐ ❖



Monday - Ramsho'

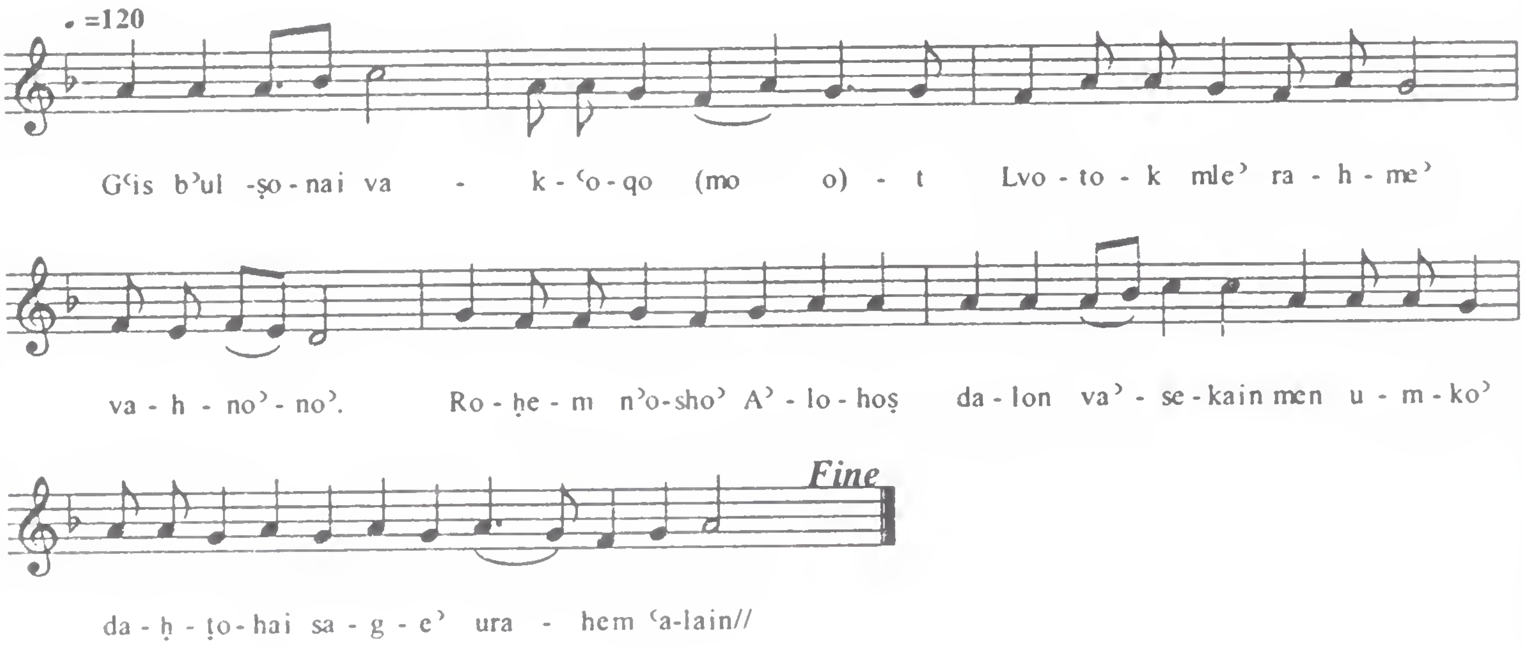
2nd 'Eqbo'- Git bulzonai

ܒܥܕܢܝ ܩܐܡܐ ܠܩܘܡܬܐ܀

ܓܥܬ ܒܐܘܠܨܢܝ ܘܒܥܩܬܝ. ܠܘܬܟ ܡܠܐ ܪ̈ܚܡܐ

ܘܚܢܢܐ. ܪܚܡ ܐܢܫܐ ܐܠܗܐ. ܕܠܢ ܘܐܣܩܝܢ

ܡܢ ܥܘܡܩܐ ܕܚܛܗܝܢ ܣܓܝܐܐ ܘܪܚܡ ܥܠܝܢ ܀

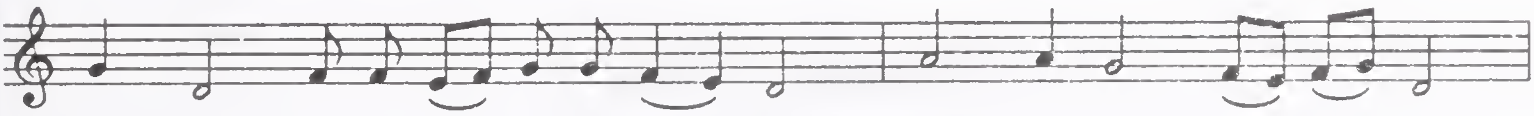


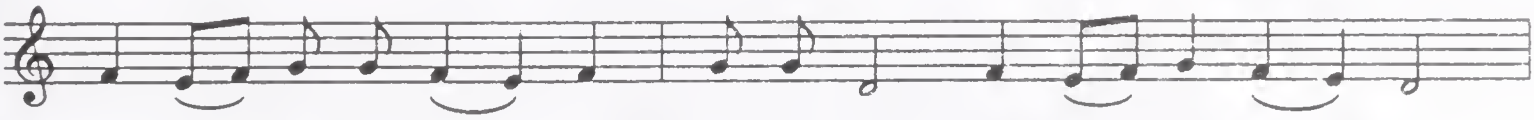
Monday - Ramsho

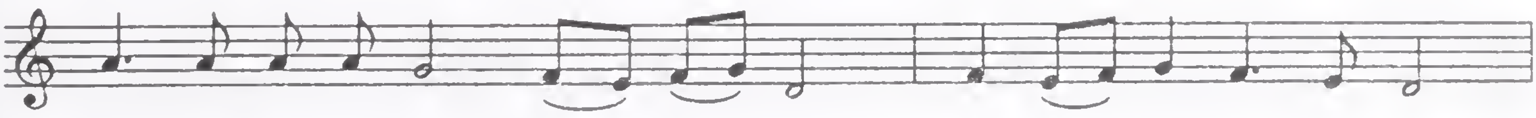
Qolo' of quqilion Bramsho' Qrok vo'

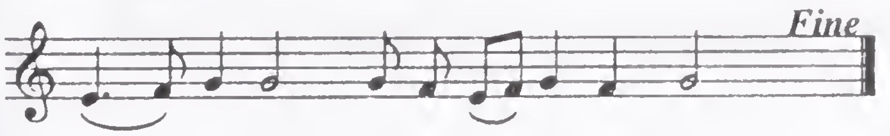
ܩܠܐ ܕܐ ܠܩܘܩܠܝܘܢ ܕܒܪܡܫܐ ❖

ܒܪܡܫܐ ܩܪܐ ܗܘܐ ܐܒܪܗܡ . ܥܠ ܪܝܫ ܛܘܪܐ .
ܘܛܠܝܬܗܘܢ ܪܚܡ ܐܢܫܐ . ܘܒܪܡܫܐ ܩܪܝܢܢ ܠܟ
ܐܠܗܘܪܢ. ܥܠܝ ܚܘܝܢ ܪܚܡܐ. ܗ. ܘܪܚܡܬܢܝܢ❖
ܒܪܡܫܐ ܩܪܐ ܗܘܐ ܡܘܫܐ . ܘܐܬܦܪܩܘ ܗܘܐ . ܥܡܐ
ܡܫܠܡܗ ܘܐܠܬܘܪܐ . ܘܒܪܡܫܐ ܩܪܝܢܢ ܠܟ ܦܪܘܩܐ ܠܟ
ܦܪܘܩ . ܥܡܟ ܒܚܝܠܐ ܕܡܫܠܡܘܬܗ . ܗ . ܘܦܘܪܩܢܐ
ܢܦܠܝܢ ❖ ܡܥܕܪ ܠܟ ܩܢܘܡܐ ܢܗܘܐ ܕܒܪܝܐ . ܘܠܟ
ܐܠܗܐ . ܠܡܫܒܚܘ ܒܟܬܒܐ . ܘܡܫܡ ܘܦܪܫ ܗܘܘ
ܡܢ ܩܕܡ ܡܢ ܠܐ ܡܢܝܢ ܡܫܡܫܝܢ . ܥܠܐ ܡܫܡܫܢܘܬܗ
ܒܥܠܡܐ . ܗ . ܫܘ ܠܡܕܒܪܢܘܬܗ ❖









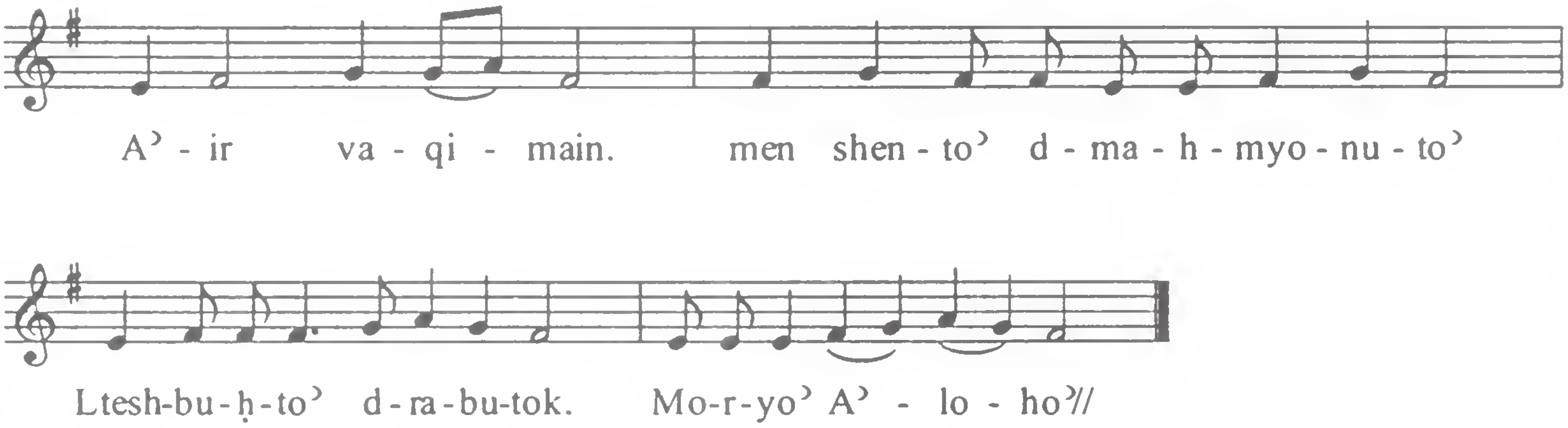
Monday - Lilyo'

Ayir Va'qimain

ܥܝܪܐ ܒܩܠܐ ܕܗܘ ܪܥܝܐ ܡܠܐܟܐ ◆

ܥܝܪܝܢ ܘܩܝܡܝܢ . ܡܢ ܫܢܬܐ ܕܡܚܡܝܢܘܬܐ .

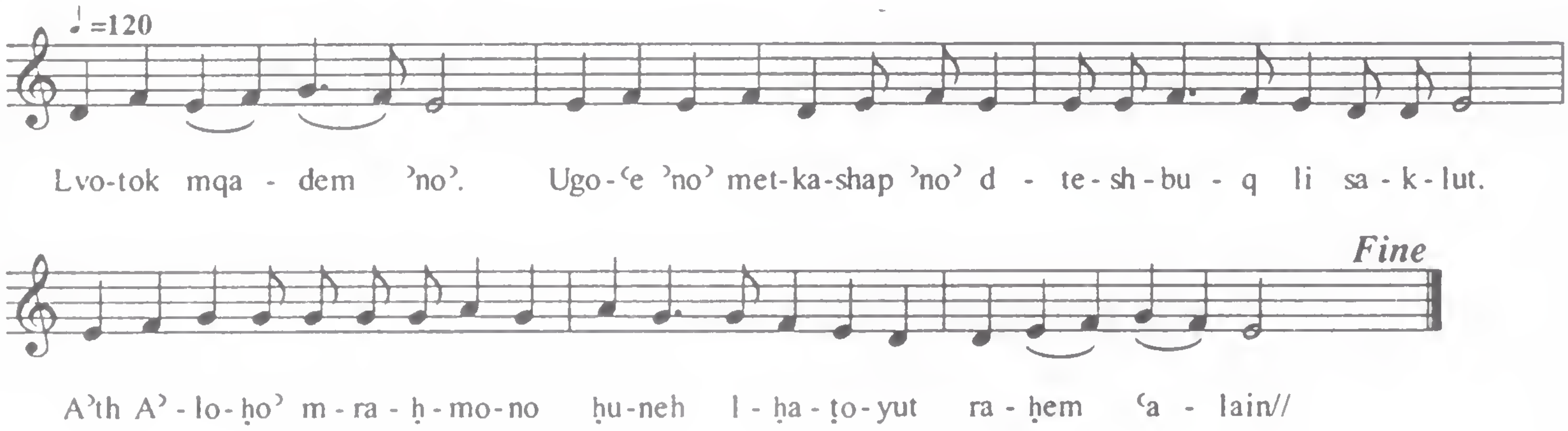
ܠܬܫܒܘܚܬܐ ܕܪܒܘܬܟ . ܡܪܝܐ ܐܠܗܐ ◆



Monday - Sapro'
Lvotok Qademt

ܠܘܬܟ ܡܩܕܡܬ . ܘܓܥܝܬ ܘܐܬܟܫܦܬ ܕܬܫܒܘܩ .

ܣܟܠܘܬܝ ܐܠܗܐ ܡܪܚܡܢܐ . ܚܘܢ ܠܚܛܝܘܬܢ ܘܪܚܡ ܥܠܝܢ ◆



Monday - Sapro'
1 'Eqbo'-
L-Qolo' dshubho' pum, Mlake'

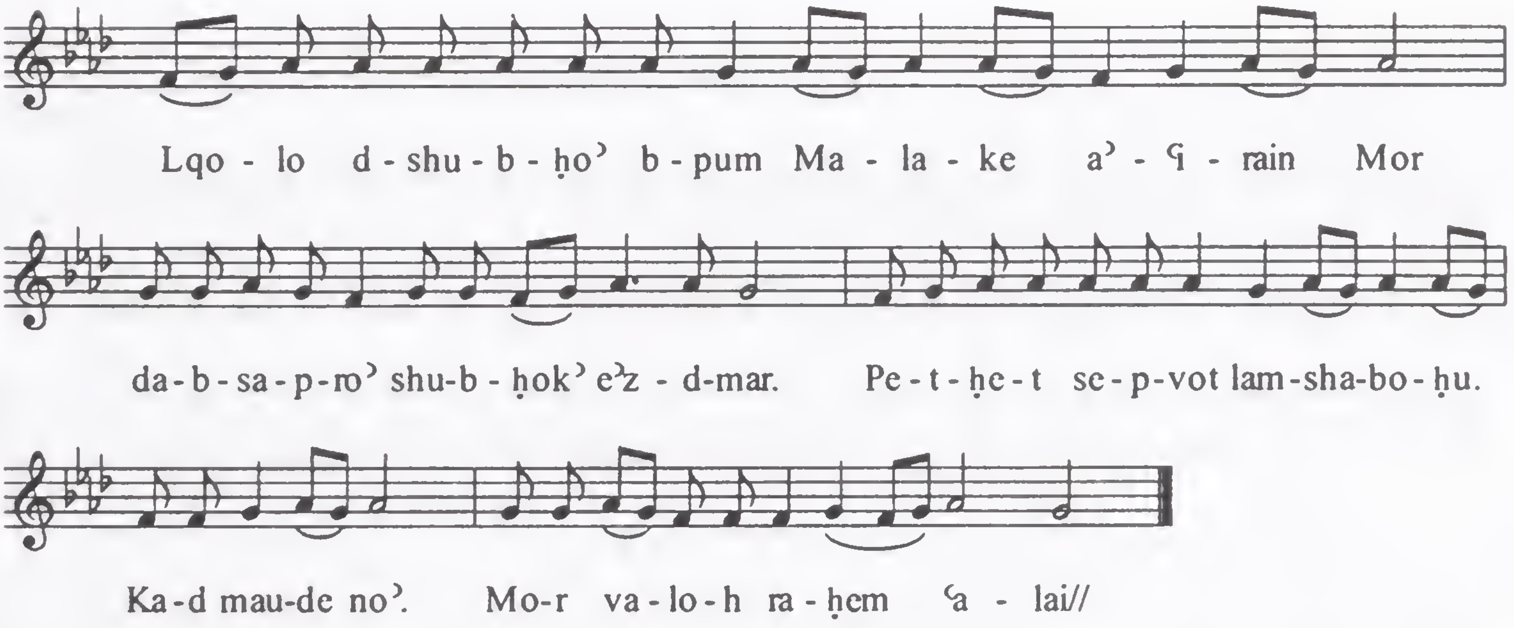
ܥܩܒܐ ◆

ܠܩܳܠܐ ܕܫܽܘܒܚܳܐ ܒܦܽܘܡ ܡܰܠܰ̈ܐܟܶܐ. ܥܺܝܪ̈ܝܢ —

ܡܳܪܝ ܕܰܒܨܰܦܪܳܐ ܫܽܘܒܚܳܟ ܐܶܙܕܡܰܪ. ܦܬܰܚܬ ܣܶܦܘ̈ܳܬܝ

ܠܡܫܰܒܚܽܘܬܳܟ. ܟܕ ܡܰܘܕܶܐ ܐ̱ܢܐ. ܡܳܪܝ ܘܰܐܠܳܗܝ —

ܪ̈ܚܡ ܥܠܝ ❖ ܡܫܡܫ ◆ ܣܛܘܡ ❖



Monday -Sapro'
1st Qolo'- A'k Pirmo'

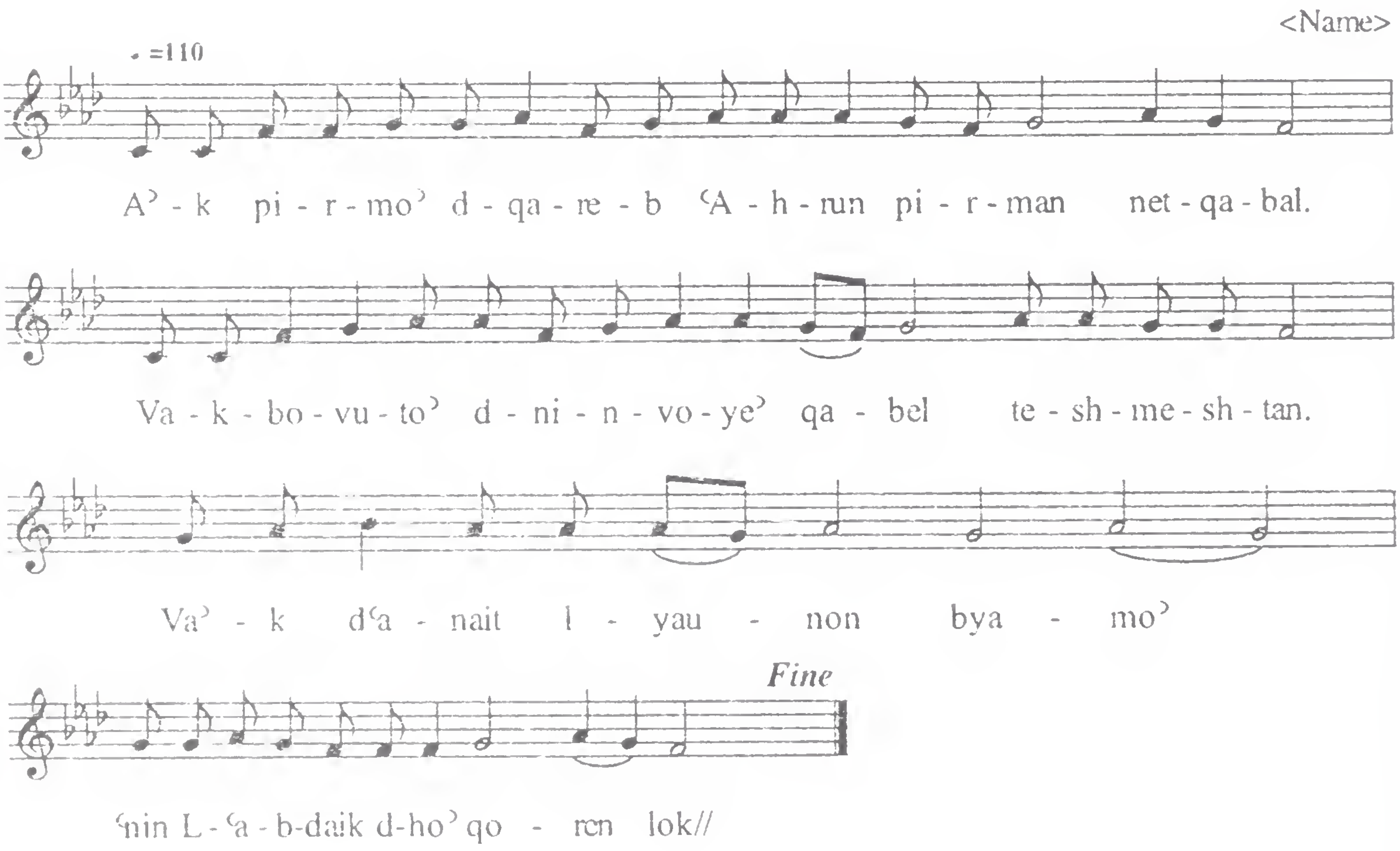
ܦܩܘ. ܒܢܝܢܐ ܡܪܢܐ ܘܡܫܒܚܐ ܠܟܘܢ. ܗ ❖

ܐܝܟ ܦܝܪܡܐ ܕܩܪܒ ܐܗܪܘܢ ܦܝܪܡܢ ܢܬܩܒܠ.

ܘܐܝܟ ܒܥܘܬܐ ܕܢܝܢܘܝܐ ܩܒܠ ܬܫܡܫܬܢ. ܘܐܝܟ

ܕܥܢܝܬ ܠܝܘܢܢ ܒܝܡܐ. ܥܢܝܢ ܠܥܒܕܝܟ ܕܗܘ ܩܪܝܢ

ܠܟ ❖ ܦܩܘ ܘܫܠܡܐ ܠܟܘܢ ܠܥܠܡܝܢ. ܗ ❖



Monday - Sapro'
2nd Qolo'- Bsapro' nQadem

ܦܩܥ . ܐܒܗ̈ܐ ܫܠܝ̈ܚܐ ܘܡܫܒ̈ܚܢܐ ❖

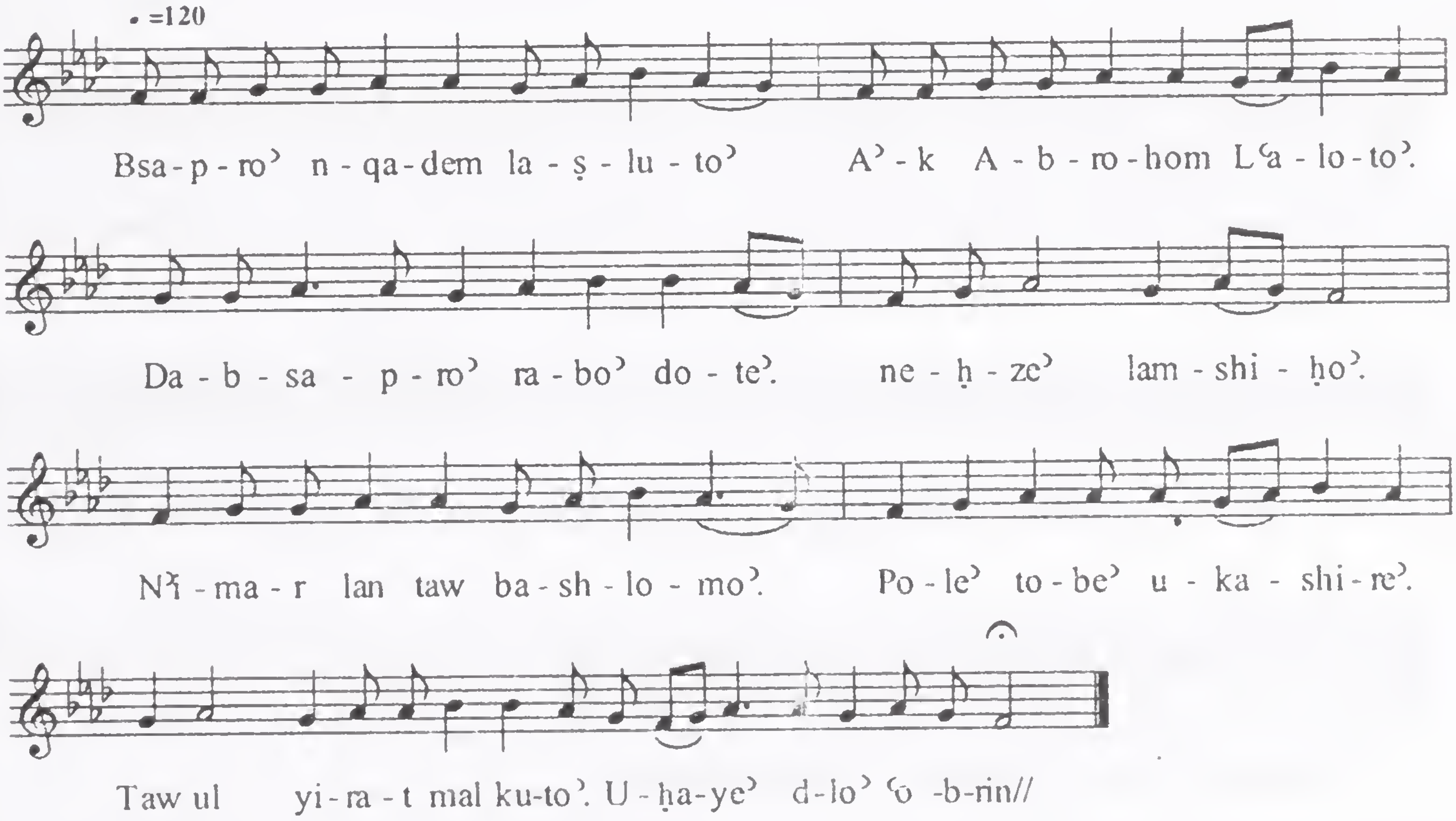
ܒܨܦܪܐ ܢܩܕܡ ܠܨܠܘܬܐ . ܐܝܟ ܐܒܪܗܡ ܠܥܠܬܐ .

ܘܒܨܦܪܐ ܪܒܐ ܕܐܬܐ . ܢܚܙܝܘܗܝ ܠܡܫܝܚܐ .

ܘܢܐܡܪ ܠܢ ܬܘ ܒܫܠܡܐ . ܦܠܚ̈ܐ ܛܒ̈ܐ ܘܟܫܝ̈ܪܐ .

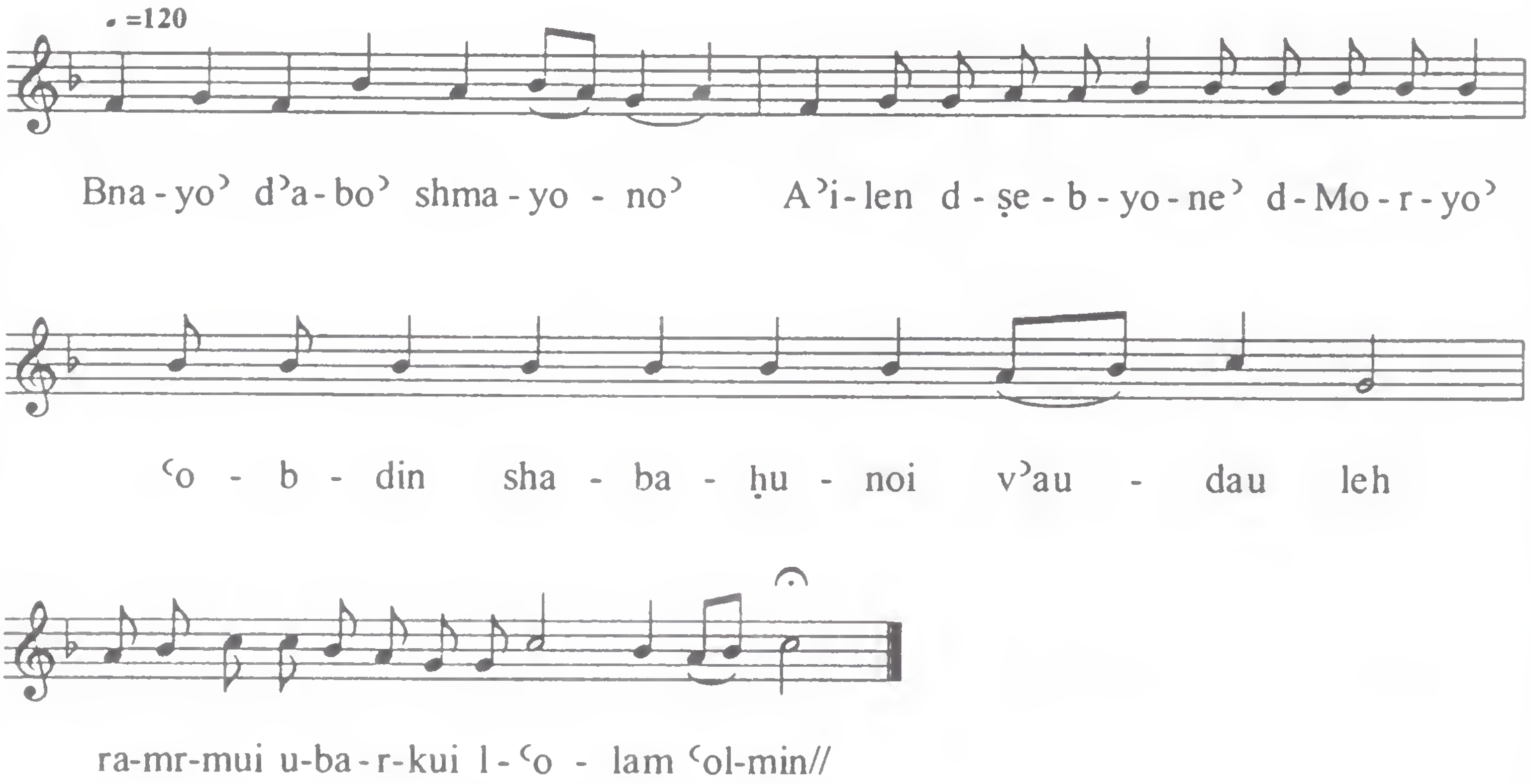
ܬܘ ܝܪܬܘ ܡܠܟܘܬܐ . ܘܚܝ̈ܐ ܕܠܐ ܥܒܪܝܢ ❖

ܦܩܥ . ܗܘܝܘ ܥܒܪܝܢ ܘܐܙܠ ܡܢܗ ܐܙܠ ❖



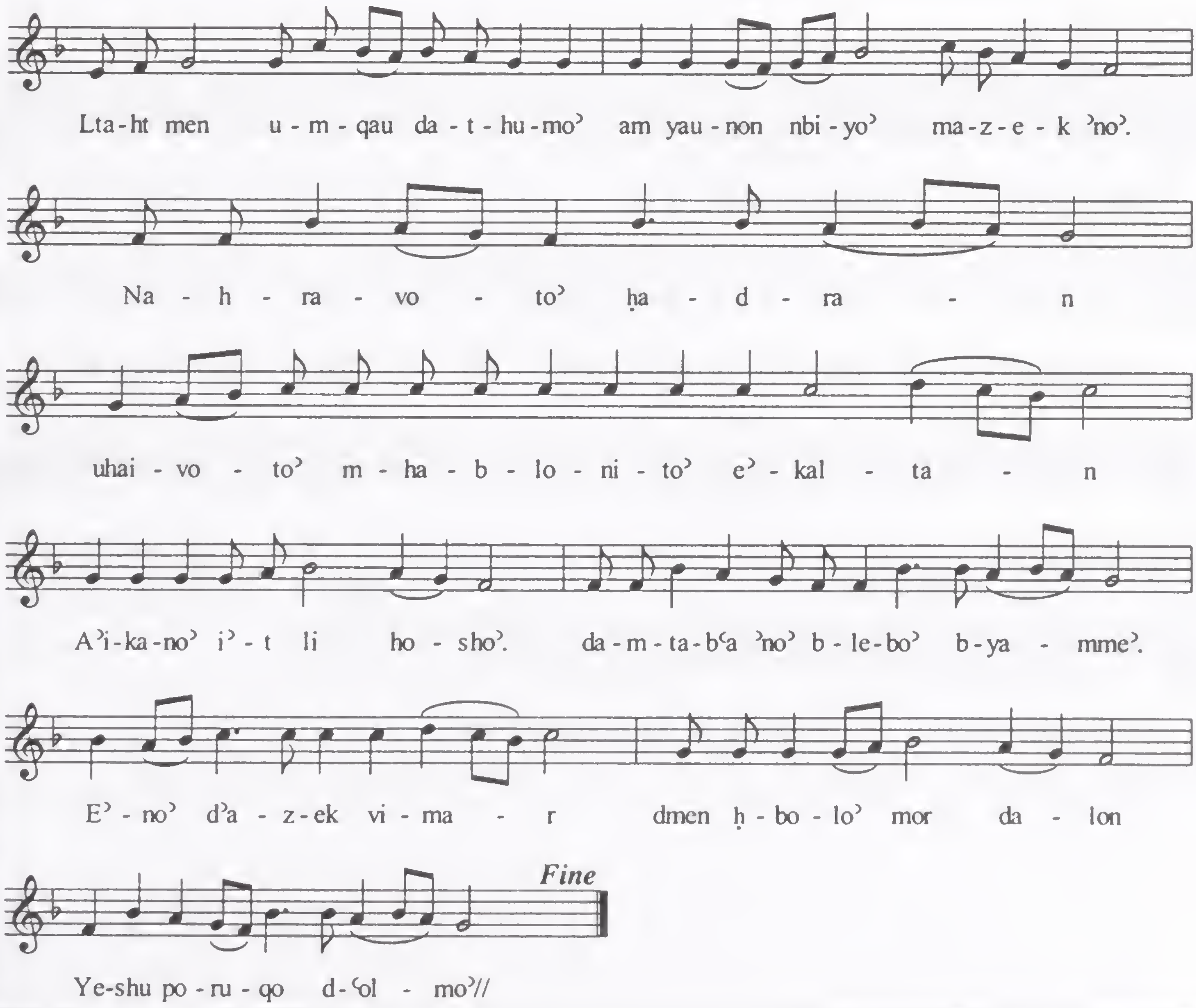
Monday - Sapro’
2nd ‘Eqbo’-
Bnayo’ da’bo’

ܒܢܝܐ ܕܐܒܐ ܫܡܝܢܐ . ܐܝܠܝܢ ܕܨܒܝܢܗ ܕܡܪܝܐ
ܥܒܕܝܢ ܫܒܚܘܗܝ . ܘܐܘܕܘ ܠܗ ܘܪܡܪܡܘܗܝ
ܘܒܪܟܘܗܝ ܠܥܠܡ ܥܠܡܝܢ ❖



Monday - Sapro'
'Eqbo' L-Taht men

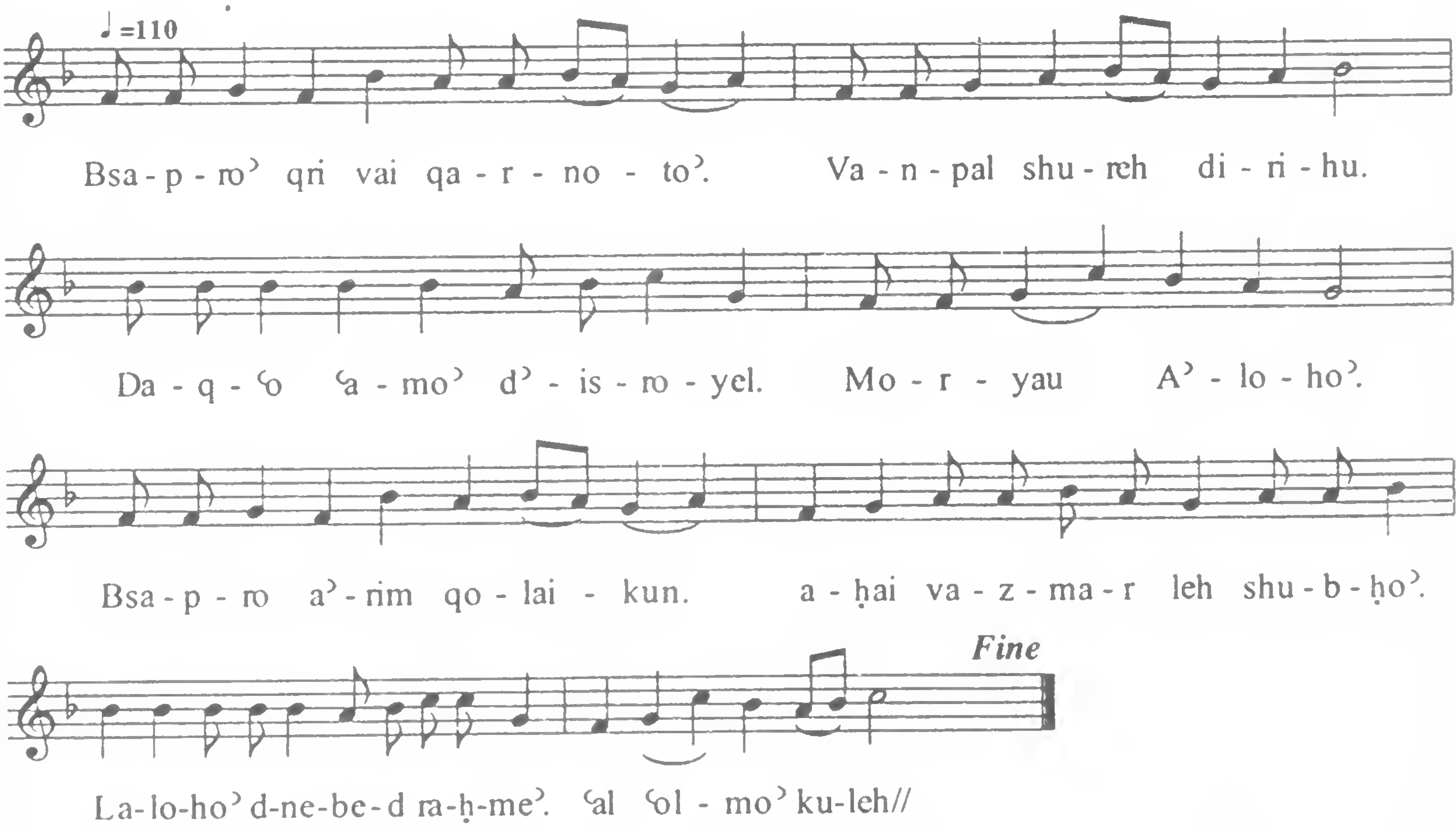
(ܐܚܪܢܐ) ܠܬܚܬ ܡܢ ܥܘܡܩܘܗܝ ܕܬܗܘܡܐ ܥܡ ܝܘ
ܢܘܢ ܢܒܝܐ ܡܙܝܟ ܐܢܐ . ܢܗܪ̈ܘܬܐ ܚܕܪܢܝ .
ܘܚܝ̈ܘܬܐ ܡܚܒܠܢܝ̈ܬܐ ܐܟܠܬܢܝ ܀ ܐܝܟܢܐ ܐܝܬ ܠܝ
ܚܘܫܐ . ܕܡܬܒܥܐ ܐܢܐ ܒܠܒܐ ܕܝ̈ܡܡܐ . ܐܢܐ ܕܐܙܝܟ
ܘܐܡܪ ܀ ܕܡܢ ܚܒܠܐ ܡܪܝ ܕܠܘܢ . ܝܫܘܥ
ܦܪܘܩܐ ܕܥܠܡܐ ܘܫܒ̈ܝܚܐ) ❖ ܩܘܡ ❖



Monday -Sapro’
Bsapro’ Qrai vai

ܩܠ ܕܡܢ ܐܚܐ ܡܕܝܢܐ ❖

ܒܨܦܪܐ ܩܪܝܘ ܗܘܝ ܩܪ̈ܢܬܐ. ܘܢܦܠܘ ܫܘܪ̈ܘܗܝ
ܘܐܬܪ̈ܥܫܘ. ܘܩܥܐ ܥܡܐ ܕܐܝܣܪܝܠ. ܘܡܪܝܐ ܗܘ
ܐܠܗܐ. ܒܨܦܪܐ ܐܪܝܡܘ ܩܠܝܟܘܢ. ܐܚ̈ܝ ܘܙܡܪܘ
ܠܗ ܫܘܒܚܐ. ܠܐܠܗܐ ܕܢܥܒܕ ܪ̈ܚܡܐ. ܥܠ ܥܠܡܐ
ܟܠܗ ❖



TUESDAY

Ramsho'

Sli Moryo'	*'Eqbo'*	Included in the Title *'Enyono'*
Qabeloi Mor	*Qolo'-1*	Rish Qolo'. A general hymn for The Ramsho'.
Hvi lo' lnapsho'	*Qolo'-2*	Rish Qolo" of "Hvi Lo' l-napsho'"
Barek napsh	*Quqilion*	Rekno'-6
Goen bishe'	*'Eqbo'*	in the tune "*Haw Dat'in kul Beryoto'*" *Kyonoyo'*
Briku d-yablan	*Qolo'*	in the tune "*Hvi lo' L Napsho'* (A specil tune of the rekno-6)
Qorenan lok	*Bo'uto'*	Of Mor Jacob (Ya'qub). *(A special tune In the Color of repentance)*

Sutoro'

Qtilo' Daqtal	*Qolo'*	Rekno-6, of the Qolo' - *"Zodeq Dnehveh"*
Or		
Moreh dramsho' *dramsho'*	*Qolo'*	Rekno-6 of the Qolo' "*Moreh*
Qorenan lok	*Bo'uto'*	Rekno-6 of Mor Jacob (Ya'qub)

Lilyo'

Et'ir hatoyo'	*'Enyono'*	Kyonoyo' (Mono Melodic) included in the Enyono'

Qaumo' -1

Btulto' qrotan	*'Eqbo'*	In the tune of "Honaw Yarho'" Based on the Rekno' of that day
Bashmayo' ba'roh'	*Qolo'*	in the tune of Lok Moryo' Qorenan Based on the Rekno' of that day.

(Qaumo 2 and 3 will be followed in the same manner. But the Bo'uto' will be Mor Ya'qub (Jacob), Mor Ephrem and Mor B'alai)

Qaumo' -4

Zadiqo'	*Quqilion*	(*Based on the Rekno' of that day*)
Osyo' a'th hakimo'	*Qolo'*	In the tune of Lok Moryo' qorenan
Moran e'traham	*Bo'uto'*	Mor Ephrem

Sapro'

Nuhreh d-'olmo'	*'Enyono'*	Kyonoyo' *(In the list of Enyono)*
Haw nuhro gayo'	*'Eqbo'*	See "Enyono'
Bedone' d-sapro'	*Qolo-1*	of Dahto' lo' Nehte' (Rish Qolo', Gushmono')
B'edon sapro'	*Qolo'-2*	In the Tune of Shlome' Da'bo' (Rish Qolo')
Lo' tehsam	*Quqilion* Rekno-8	

B'edon sapro'	'Eqbo'	See in the list of 'Enyono'
{B'edon sapro E'shtadrat}	*Qolo'*	Shlome' Da'bo'; Rekno'-8
Moran e'traham	*Bo'uto'*	Mar Ephrem; Rekno'-8 (Special tune)

Tlot Sho'in

B matle' malel	*Qolo'*	In the Meter of Mshiho Natreh L-'itok
'Qorenan	*Bo'uto'*	of Mor Ya'qub (Jacob)

D Shet Sho'in

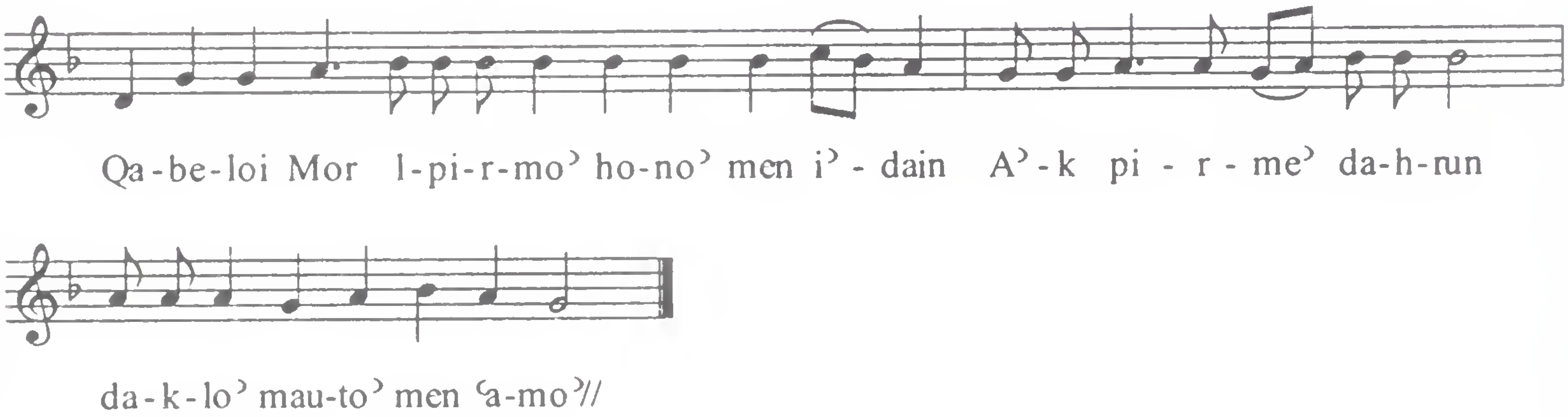
Hsote' Maryam	Qolo'	In the Meter of Shome' Da'bo' In the Rekno' of that day (Gushmonoyo')
Baslut yoletok	Bo'uto'	of Mar B'alai

TSh'a Sho'in

'Anide' d-bamshiho'	*Qolo'*	Lok Moryo' Qorenan (Gushmonoyo')
Hadet mleh rahme'	*Bo'uto'*	of "Mor B'alai"

Tuesday -Ramsho'
Qabeloi Mor

ܩܒܠܝܗܝ ܡܪܝ ، ܠܦܪܡܐ ܗܢܐ ܡܢ ܐܝܕܝܢ. ܐܝܟ
ܦܪܡܐ ܕܐܗܪܘܢ ، ܘܕܟܠܐ ܡܘܬܐ ܡܢ ܥܡܐ ❖



Tuesday-Ramsho'
2nd Qolo'- Hvilo' L-napsho'

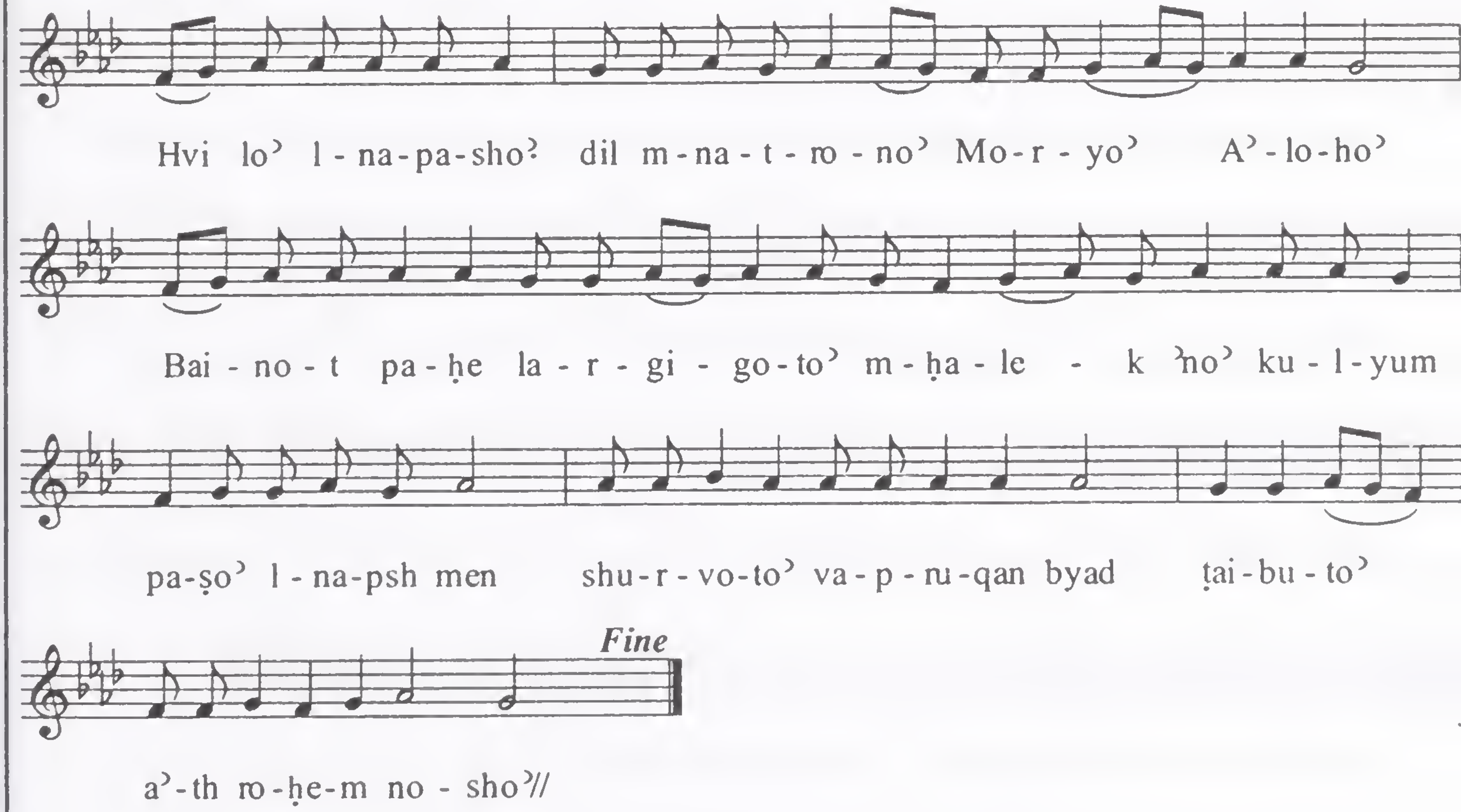
ܡܫܝܚܐ . ܡܪܝܐ ܐܠܗܐ ܕܦܘܪܩܢܢ .

ܚܒܝܠܐ ܠܢܦܫܐ ܕܝܠ ܡܢܛܪܢܐ ܡܪܝܐ ܐܠܗܐ .

ܒܝܢܬ ܦܚܐ ܠܪܓܝܓܬܐ ܡܗܠܟ ܐܢܐ ܟܠܝܘܡ .

ܦܨܐ ܠܢܦܫܝ ܡܢ ܫܘܪܒܬܐ. ܘܦܪܘܩܢܝ ܒܐܝܕ

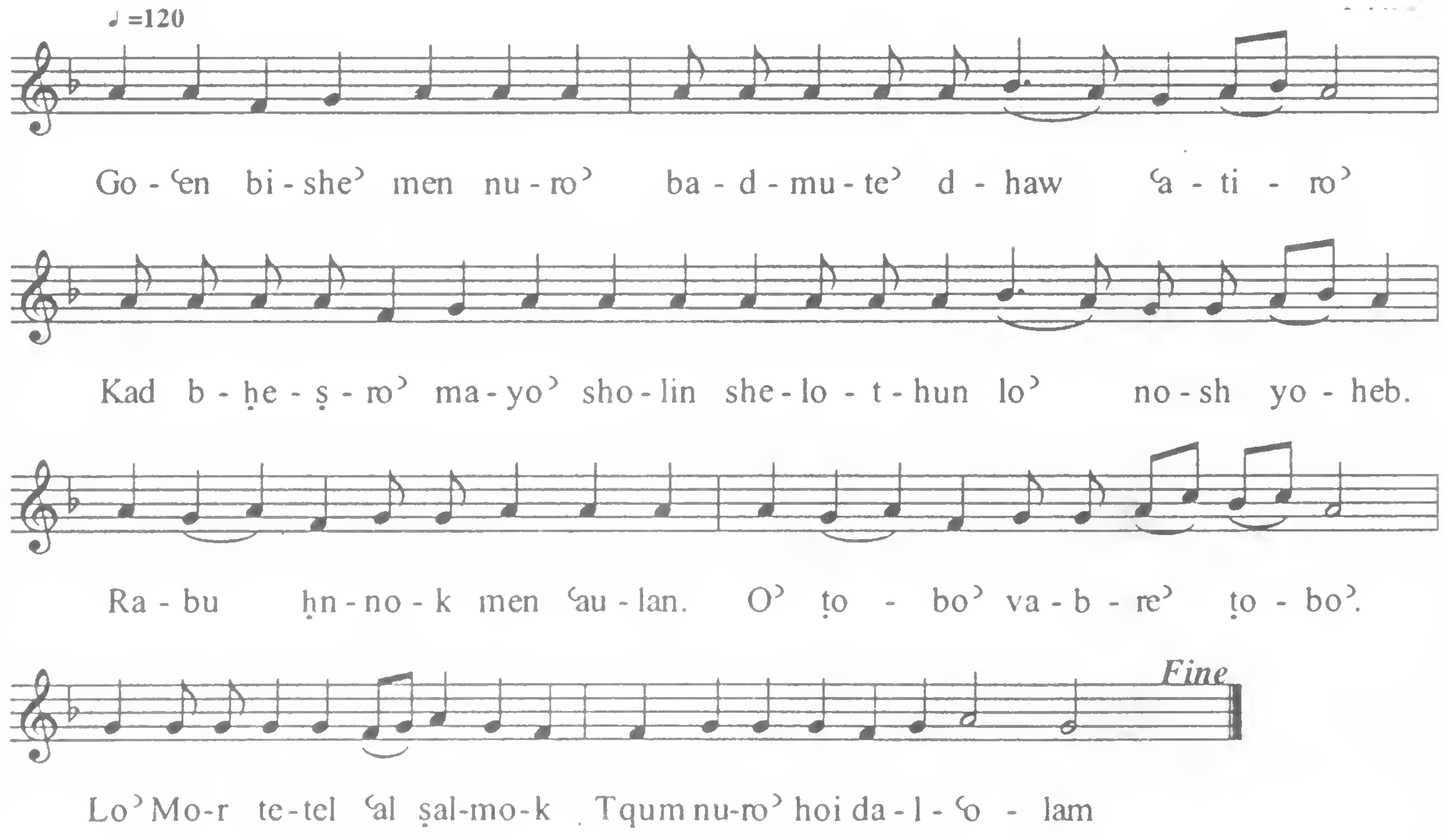
ܛܝܒܘܬܟ ܐܢܬ ܪܚܡ ܐܢܫܐ ❖



Tuesday -Ramsho'
2nd 'Eqbo'- Go'en bishe

ܡܥܒܕ . ܩܠܐ ◆ ܕܡܦܐ ◆

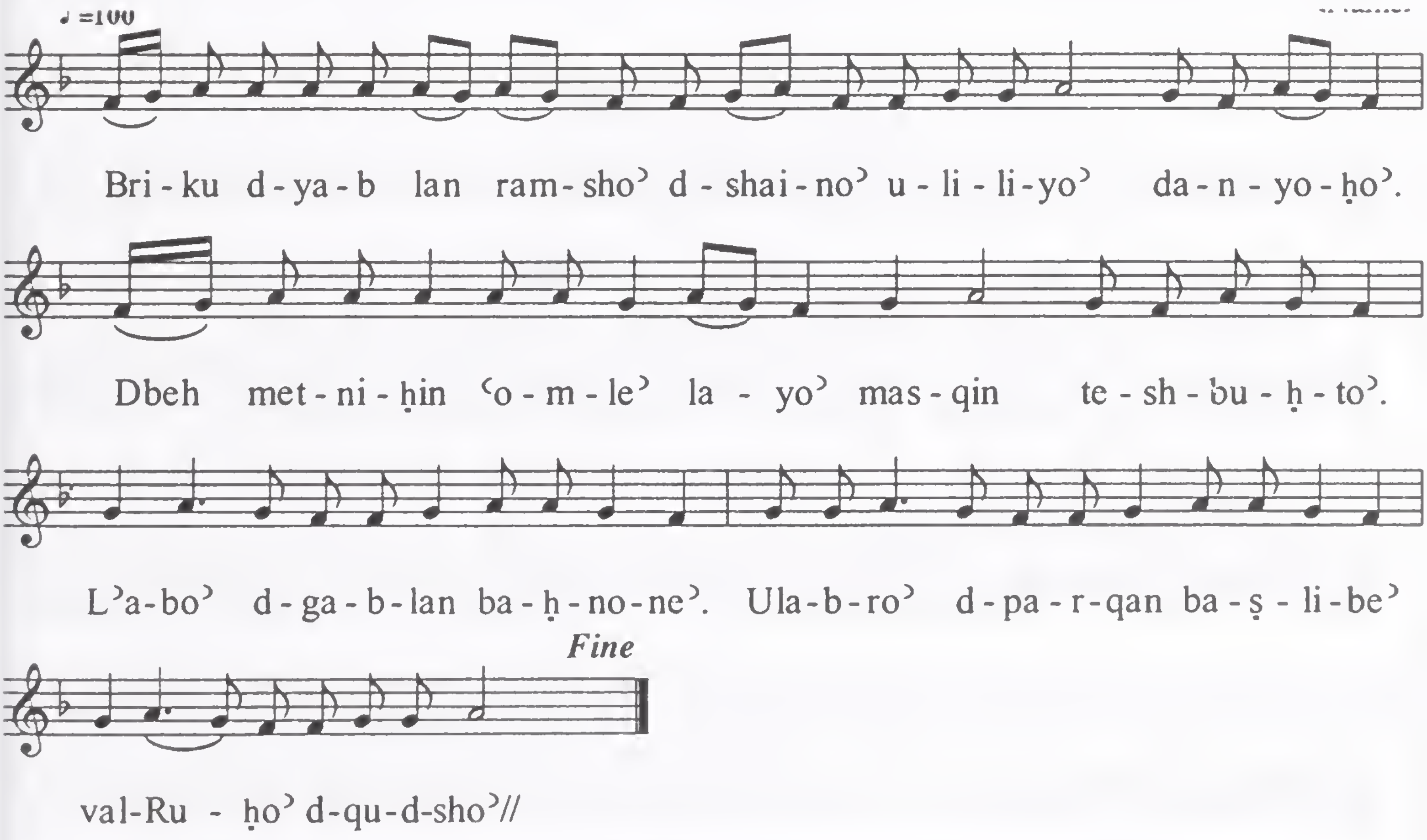
ܓܥܢ ܒܝܫܐ ܡܢ ܢܘܪܐ ܒܕܡܘܬܗ ܕܗܘ ܥܬܝܪܐ .
ܟܕ ܒܚܣܪܐ ܡܝܐ ܫܐܠܝܢ ܫܐܠܬܗܘܢ ܠܐ ܐ̱ܢܫ
ܝܗܒ. ܪܒܘ ܚܢܢܟ ܡܢ ܥܘܠܢ . ܐܘ ܛܒܐ
ܘܒܪܗ ܛܒܐ . ܠܐ ܡܪܝ ܬܛܠ ܥܠ ܨܠܡܟ .
ܬܩܘܡ ܢܘܪܐ ܗܝ ܕܠܥܠܡ ❖ ܫܘܒܚܐ ❖



Tuesday- Ramsho’
Qolo’- Brik hu d-yahblan

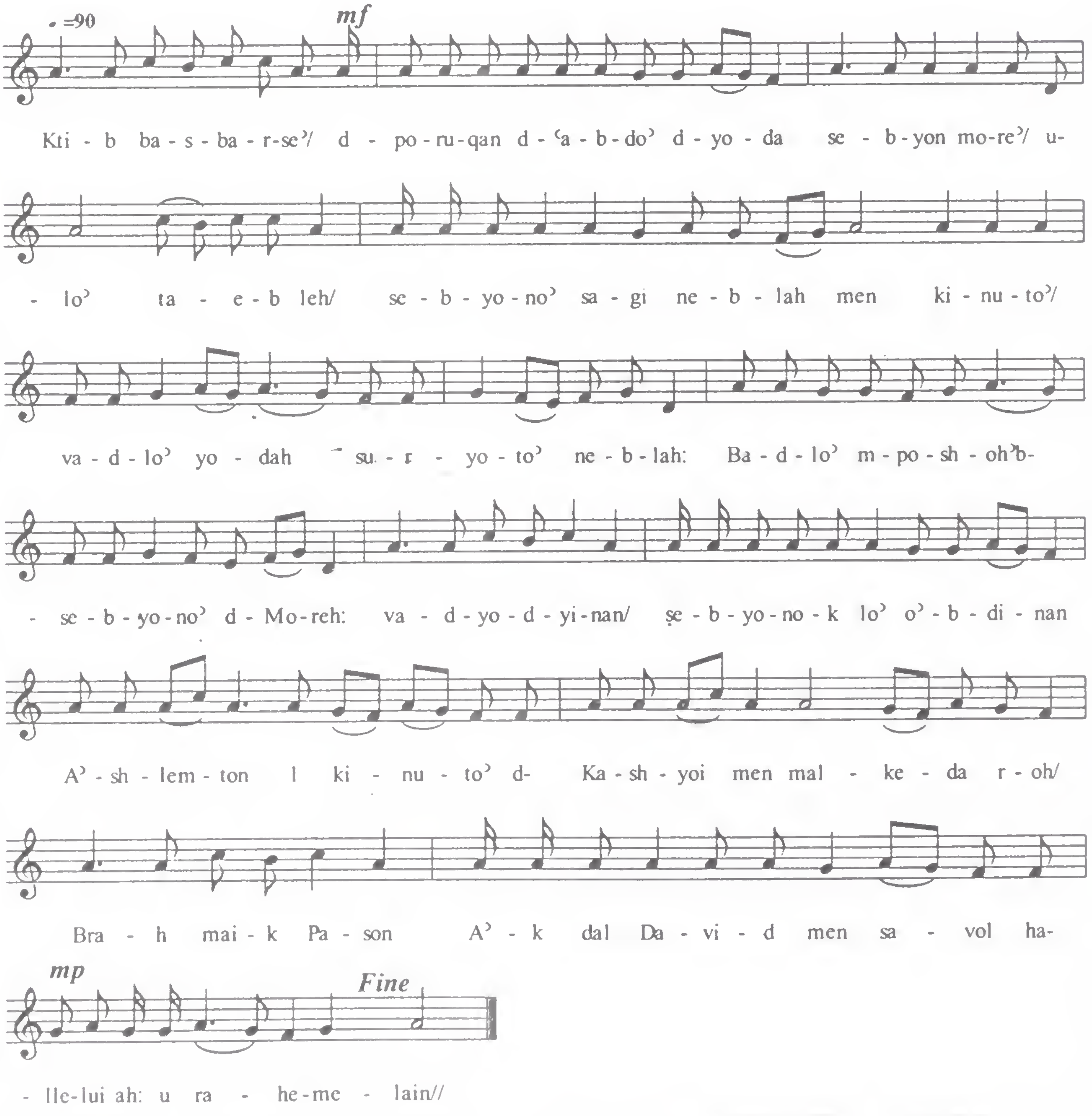
ܐܘܟ ܩܠ ܗܘܢ ܠܗ ܠܫܡܫܐ ◆

ܒܪܝܟ ܗܘ ܕܝܗܒܠܢ ܪܡܫܐ ܕܫܝܢܐ ܘܠܠܝܐ
ܕܢܝܚܐ. ܕܒܗ ܡܬܢܝܚܝܢ ܥܡܠܝ̈ܐ ܠܐܝܐ ܘܡܣܩܝܢ
ܬܫܒܘܚܬܐ. ܠܐܒܐ ܕܓܒܠܢ ܒܚܢܢܗ. ܘܠܒܪܐ
ܕܦܪܩܢ ܒܨܠܝܒܗ ܘܠܪܘܚܐ ܕܩܘܕܫܐ ❖



Tuesday- Sutoro'- Qtilo' daqtal

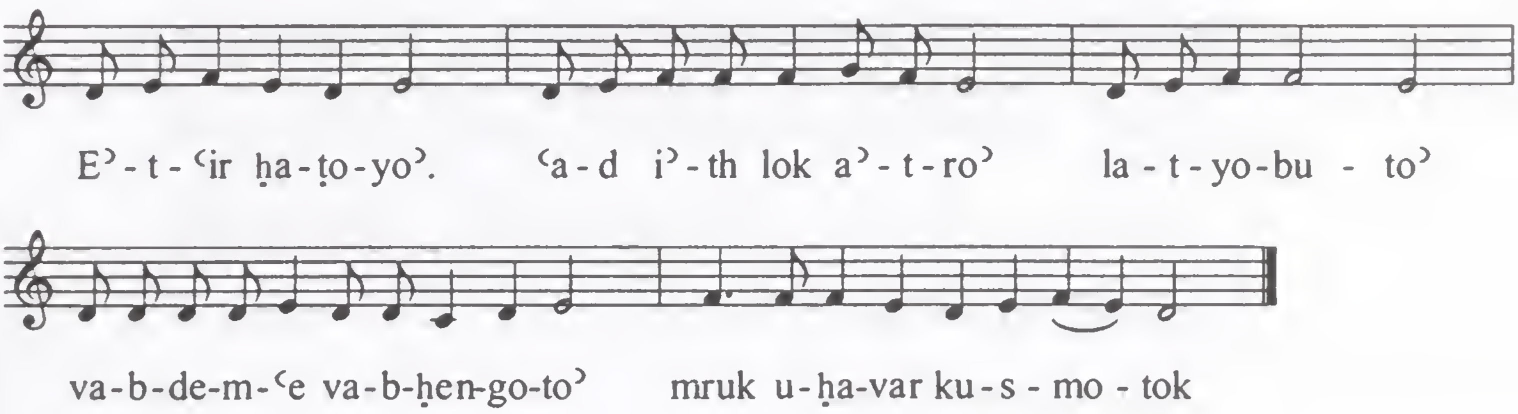
ܟܬܝܒ ܒܣܒܪܬܐ ܕܦܪܘܩܢ. ܕܥܒܕܐ ܕܝܕܥ ܨܒܝܢܐ
ܕܡܪܗ. ܘܠܐ ܥܒܕ ܠܗ. ܨܒܝܢܐ ܣܓܝ ܢܒܠܗ ܡܢ
ܟܐܢܘܬܐ. ܘܕܠܐ ܝܕܥ ܣܘܪܝܘܬܐ ܢܒܠܗ. ܒܕܠܐ
ܡܦܫܗ ܒܨܒܝܢܐ ܕܡܪܗ: ܘܕܝܕܥܝܢܢ ܨܒܝܢܟ ܠܐ ܥܒܕܝܢܢ:
ܐܫܠܡܢܢ ܠܟܐܢܘܬܐ ܕܟܫܝܐ ܡܢ ܡܠܟܐ ܕܪܘܚ. ܒܪܚܡܝܟ
ܦܨܢ ܐܝܟ ܕܠܕܘܝܕ ܡܢ ܫܐܘܠ. ܗܠܠܘܝܐ ܘܪܚܡ ܥܠܝܢ ❖



Tuesday- Lilyo'
Et'ir hatoyo'

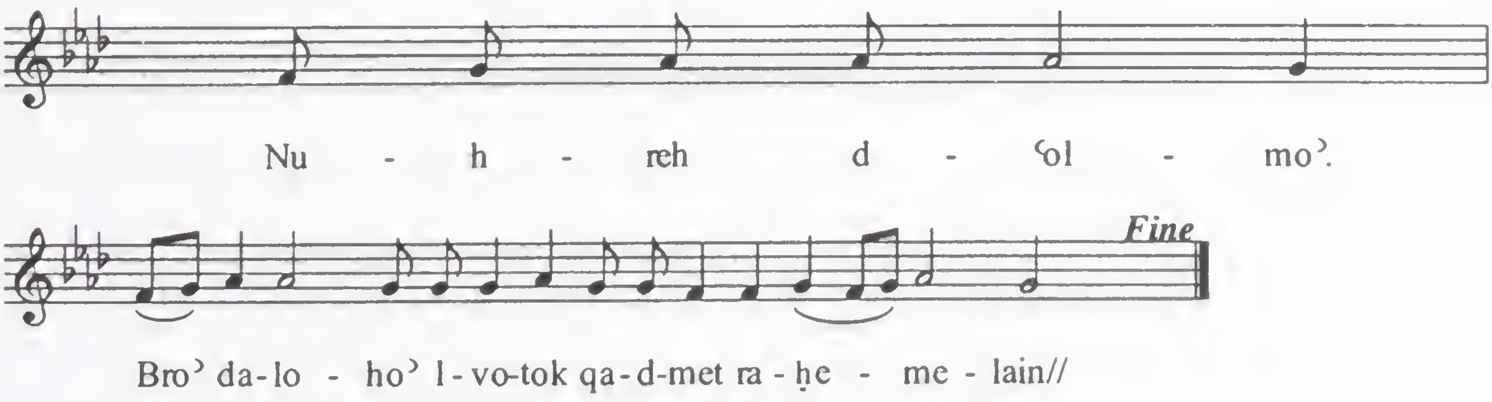
ܒܥܢܝܢܐ ܀

ܐܬܬܥܝܪ ܚܛܝܐ . ܥܕ ܐܝܬ ܠܟ ܐܬܪܐ ܠܬܝܒܘܬܐ .
ܘܒܕܡܥܐ ܘܒܚܢܓܘܬܐ . ܡܪܘܩ ܘܚܘܪ ܟܣܡܘܬܟ ܀



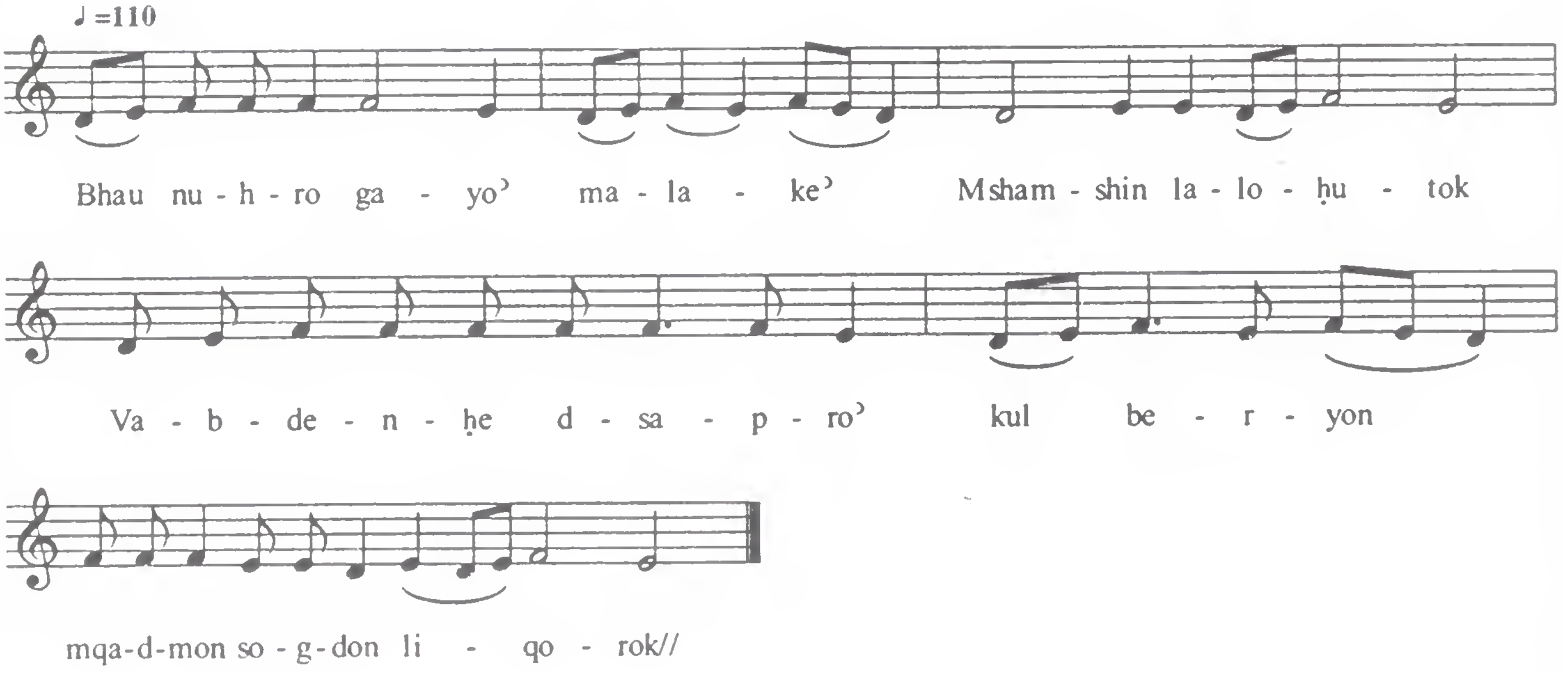
Tuesday - Sapro'
Nuhreh d'olmo'

ܢܘܗܪܗ ܕܥܠܡܐ . ܒܪܐ ܕܐܠܗܐ . ܠܘܬܟ ܩܕܡܬ
ܘܪ̈ܚܡܠܝܢ ܀ ܢܬܚܒ ܠܐܠܗܐ . ܢܘܗܪܐ ܚܘܪܐ . ܠܘܬܟ
ܩܕܡܬ ܘܡܬܚܠܝܢ ܀



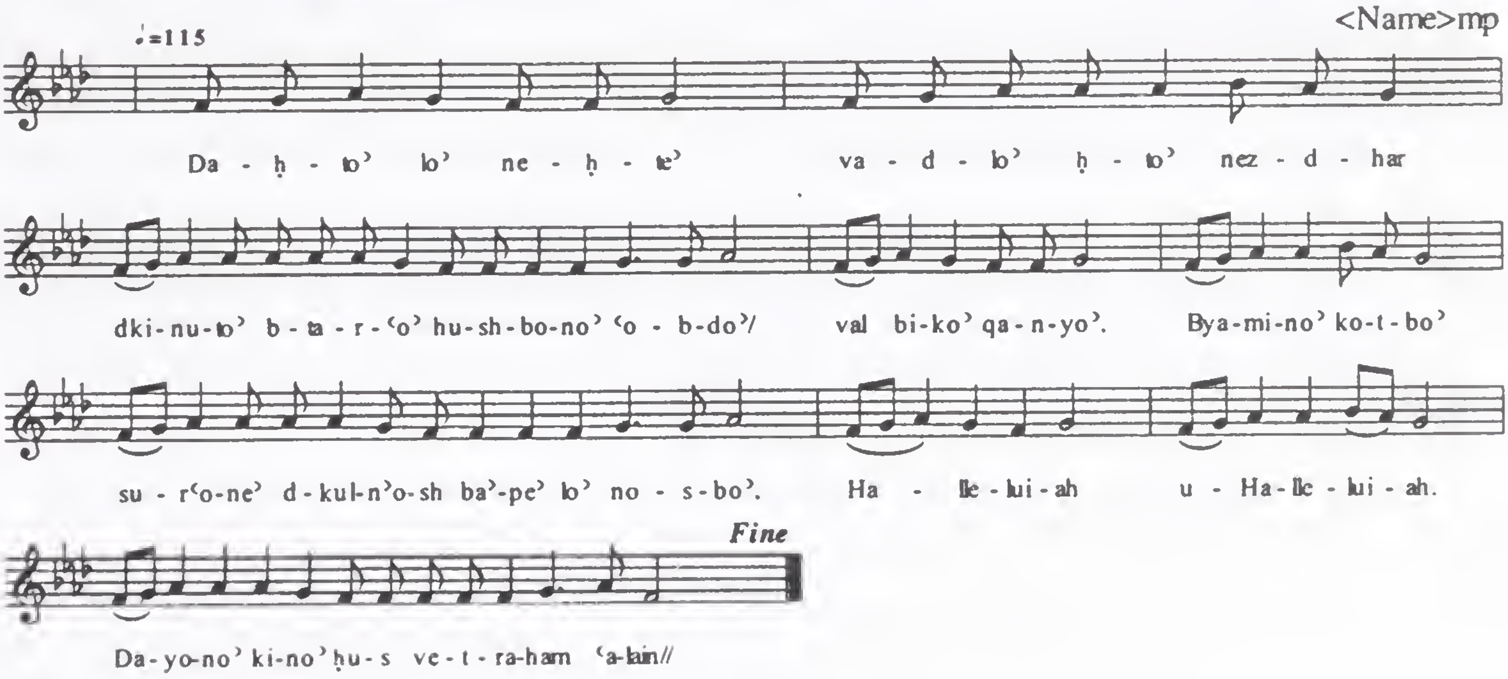
Tuesday- Sapro’
Bhau nuhro’ gayo’ malake’

ܒܗܘ ܢܘܗܪܐ ܓܝܐ ܡܠܐܟܐ. ܡܫܡܫܝܢ ܠܐܠܗܘܬܟ.
ܘܒܥܕܢܝܗ ܕܨܦܪܐ ܟܠܒܪ̈ܝܢ. ܡܩܕܡܝܢ ܣ̈ܓܕܝܢ
ܠܐܝܩܪܟ ❖ ܫܘܒ ❖



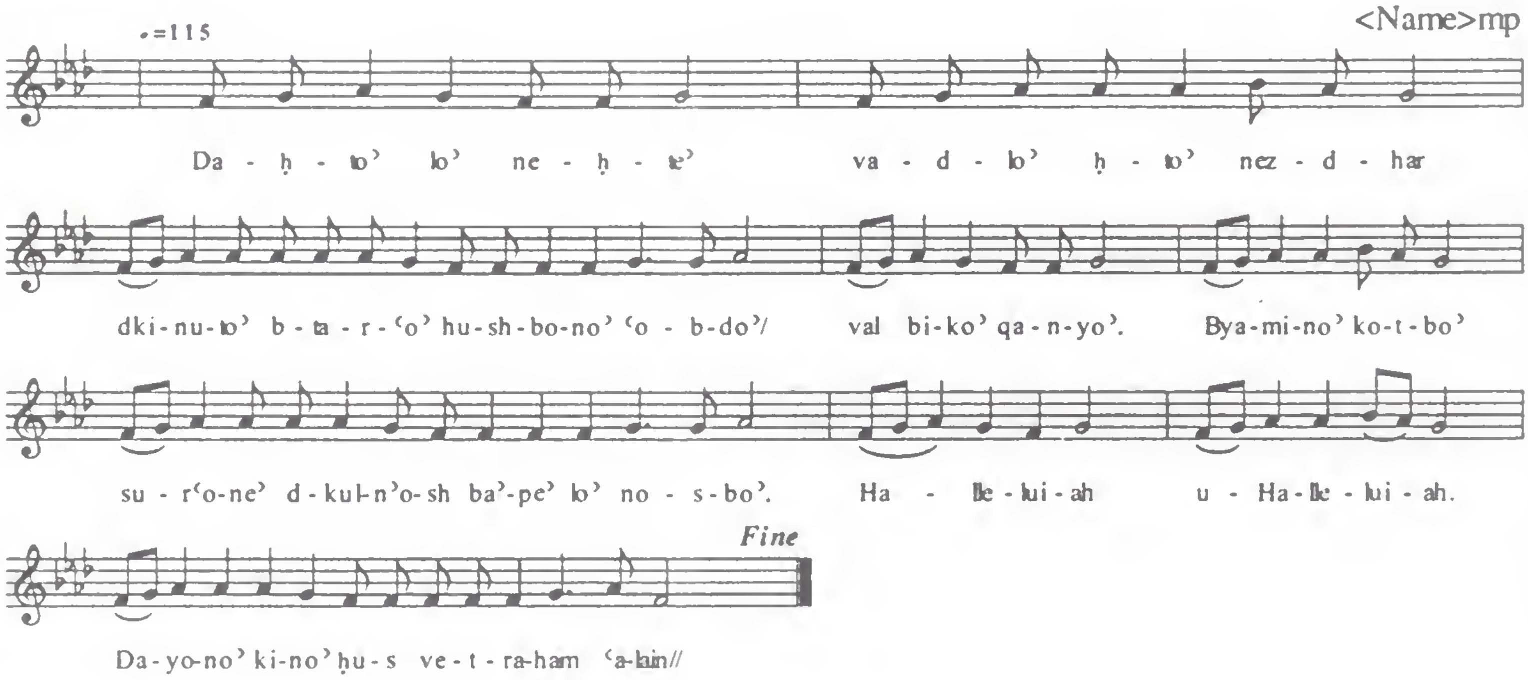
Tuesday - Sapro'
B-'edone d-Sapro'

ܦܩܝ . ܡܪܝܐ ܒܨܦܪܐ ܬܫܡܥ ܩܠܝ . ܗ .
ܒܥܕܢܗ ܕܨܦܪܐ . ܘܡܫܬܒܚܝܢ ܒܫܡܝ̈ܐ .
ܥܝ̈ܪܐ ܒܙܘܡܪܐ ܠܡܫܒܚܘܬܐ ܐܡܪܝܢ . ܘܒܢ̈ܝ ܐ—
ܢܫܘܬܐ . ܒܬܘܕܝ̈ܬܐ ܘܬܫܒ̈ܚܬܐ . ܩܠܐ ܢܥܡ̈ܬ—ܐ
ܠܐܠܗܐ ܡܫܒܚܝܢ . ܗ ܘܗ . ܕܝܗܒ ܐܢܘܢ ܡܪܝ—ܐ
ܦܘܪܩܢܐ ܒܥܠܕܒ̈ܒܝܗܘܢ ❖



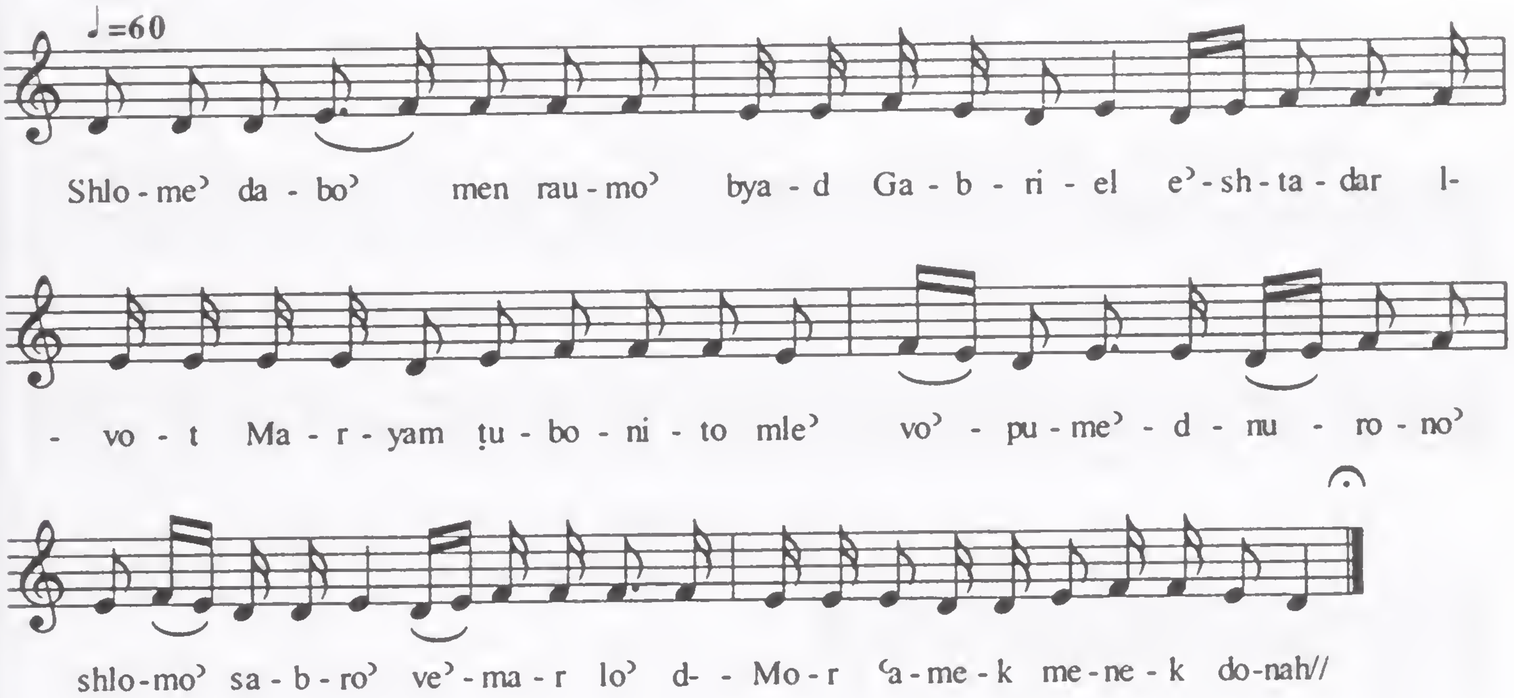
Tuesday - Sapro'
1- Qolo'- Dahto' Lo' nehte'

ܒܥܕܢܐ . ܕܚܛܘ ܠܐ ܢܚܛܐ . ܘܕܠܐ ܚܛܐ ܢܙܕܗܪ .
ܕܟܐܢܘܬܐ ܒܬܪܥܐ ܚܘܫܒܢܐ ܥܒܕܐ . ܘܠܒܝܬ ܩܢܝܐ.
ܒܝܡܝܢܗ ܘܟܬܒܐ . ܣܘܪܥܢܐ ܕܟܠܢܫ ܘܒܦܐܐ ܠܐ
ܢܣܒܐ . ܗ̄ ܘܗ̄ . ܕܝܢܐ ܟܐܢܐ ܚܘܣ ܘܐܬܪܚܡ
ܥܠܝܢ ❖



Tuesday - Sapro'
2- Qolo'- Bedone d' Sapro'

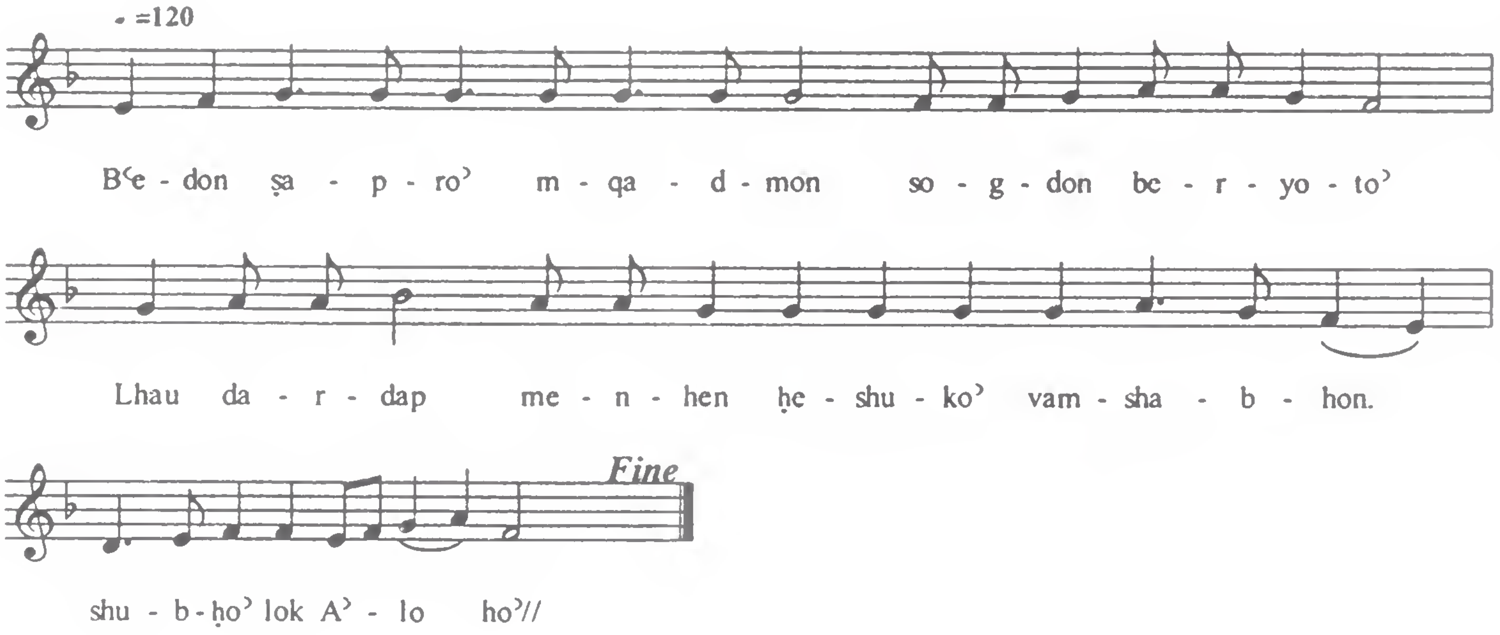
ܕܢܰܚ ܨܰܦܪܳܐ ܘܶܐܬ݂ܦܰܬ݂ܰܚܘ ܬܰܪ̈ܥܶܐ ܘܢܽܘܗܪܳܐ ܠܒ݂ܪ̈ܝܳܬ݂ܳܐ .
ܩܽܘܡܘ ܥܺܝܪ̈ܶܐ ܠܬܶܫܒ݁ܽܘܚܬ݂ܶܗ ܕܡܳܪܳܐ ܕܰܒ݂ܪܳܐ ܥܳܠܡܳܐ .
ܘܰܢܫܰܒ݁ܰܚ ܡܳܪܳܐ ܕܢܽܘܗܪܶܗ ܠܟ݂ܽܠܗܶܝܢ ܒ݁ܪ̈ܝܳܬ݂ܳܐ ܘܡܫܰܒ݁ܚܺܝܢ ܠܶܗ ❖



Tuesday - Sapro'
2- 'Eqbo'- Bedone d' Sapro

ܩܘ. ܩܡ ◆ ܒܥܕܢܐ ◆

ܒܥܕܢ ܨܦܪܐ ܡܩܕܡܢ ܣܓܕܢ ܒܪܝܬܐ. ܠܗܘ
ܕܪܕܦ ܡܢܗܝܢ ܚܫܘܟܐ ܘܡܫܒܚܢ. ܫܘܒܚܐ
ܠܟ ܐܠܗܐ ❖ ܫܘܒ ❖



WEDNESDAY

Ramsho'

Lek netkashap	'Eqbo'	See the Ma'urbo' - 4(1)
'Am 'etro' d-besme'	Qolo'-1	in the meter of Mor Baalai
Bashmayo' B'arvo'	Qolo'-2	Rish Qolo' of Lok Moryo Qorenan
Bath malko'	Quqilion	In the Rekno'-7
Detpnih brahmau	'Eqbo'	*See Ma'urbo-7* (2)
Haelton vatentok Qorenan	Qolo'	Rish Qolo' of Lok Moryo
Shautep lan	Bo'uto	Of Mor Jacob(Ya'qub) *(See special melody of Mor Jacob)*

Sutoro'

Bkul medem	Qolo'	Qolo' Kul Medem , in rekno'-7
Moran e'traham 'alain	Bo'uto'	Mor Jacob (Ya'qub)- in rekno-7

Lilio'

'Iro dlo' domek	'Enyono'	Mono melodic hymn (*See ' Enyono' in the "Ktobo' DḂeth Gazo*"')

Qaumo'-1

A'bo' ktab vo'	'Eqbo'	A'bo' Ktab vo' – Gushmonoyo' (based on the tune of that day)
Btulto' eldat dumoro'	Qolo'	Kul medem – Gushmonoyo'

Qaumo' 2 and 3 repeats the same and B'ovuto' will be Mor Jacob, Mor Ephrem and Mor Baalai respectively

Qaumo-4

Zadiqo'	Quqilion	Gushmonoyo' (Based on the rekno' of that day.
Bashmayo' ba'r'o'	Qolo'	E'no 'no'nuhro' shariro' Gushmonoyo'
Moran e'traham 'alain	Bo'uto'	Gushmonoyo'

Sapro'

'Am btulto' qadishto'	'Enyono'	See 'Enyono' - *(Mono melodic)*
'Etro' d-besme'	Qolo'-1	Rish Qolo' of *Lmalkut Raumo'*
B-'edono' d-donah	Qolo'-2	Rish Qolo'' of '*Eno' 'no' Nuhro'*
B-qurbone' a'paik	Quqilion	in Rekno'-7
Shlom lek b-tulto'	'Eqbo'	
Briku Mshiho'	Qolo'	Tubaik 'Itho', in Rekno'- 7
Shautep lan	Bo'uto'	Mor Jacob (Ya'qub); in Rekno'- 7

Tlot Sho'in

Tubeh L-Maryam	Qolo'	'Eno' 'no' nuhro' shariro' *(Gushmonoyo)*
Slutek 'aman	Bo'uto'	Mor Ya'qub (Jacob) (*Gushmonoyo*)

Shet Sho'in

Slom lek Maryam	Qolo'	L-malkut Raumo' (*Gushmnoyo')*

Tsh'a Sho'in

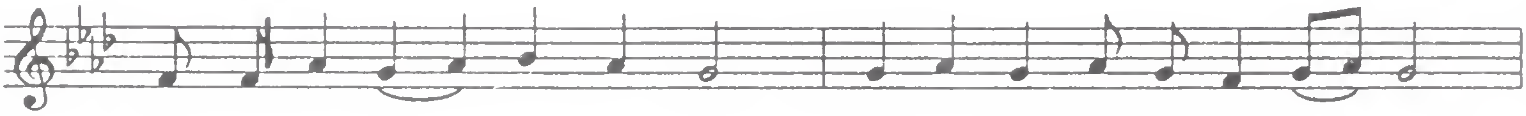
'Anide' dashkal	Qolo'	L-Maryam yoldat A'loho'
Hadet Mle	B'outo'	Mor B'alai *(Gushmonoyo'*)

Wednesday- Sapro'
'Enyono'- Am btulto qadishto

ܕܢܚܐ ❖

ܥܡ ܒܬܘܠܬܐ ܩܕܝܫܬܐ. ܕܝܠܕܬܟ ܒܒܬܘܠܘܬܐ

ܐܫܘܢ ܕܢܙܡܪ ܠܟ ܡܪܝܐ. ܫܘܒܚܐ ܐܠܗܐ ❖



ʿAm b - tul - toʾ qa - dish toʾ di - le - tok ba - b - tu - lu - toʾ.

Aʾ-sh-von d-ne-z-mar lok Mo-r-yoʾ shu-b-ḥoʾ Aʾ - lo - hoʾ//

Wednesday - Ramsho'
1- Qolo'- 'Am 'ethro' d-besme'

ܩܠܐ . ܥܡ ܥܛܪܐ ܕܒܣܡܐ ❖

ܥܡ ܥܛܪܐ ܕܒܣܡܐ. ܢܗܘܐ ܕܘܟܪܢܐ. ܠܒܬܘܠܬܐ

ܡܪܝܡ. ܝܠܕܬ ܐܠܗܐ ❖

ʿAm e - troʾ d - be - s - meʾ ne - h - veh duk - ro - noʾ La - b - tul-toʾ Ma - r - yam

Yol-dat Aʾ-lo-hoʾ

Wednesday Ramsho’

2nd ‘Eqbo’- Det Piih Brahmau

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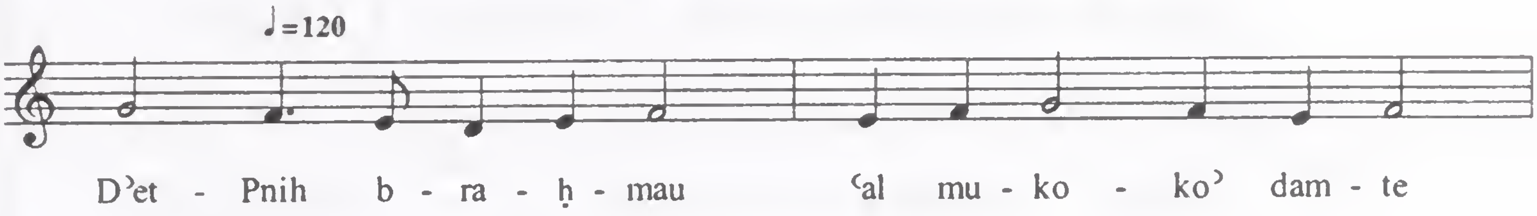
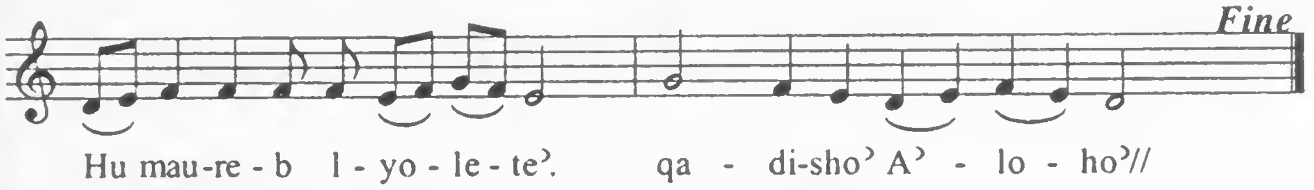
ܗܘ ܡܘܪܒ ܠܝ̈ܠܕܬܗ. ܩܕܝܫܐ ܐܠܗܐ ❖ ܫܘܒܚ ❖





Wednesday- Night

‘Enyono’- ‘Iro D-Lo’ Domek

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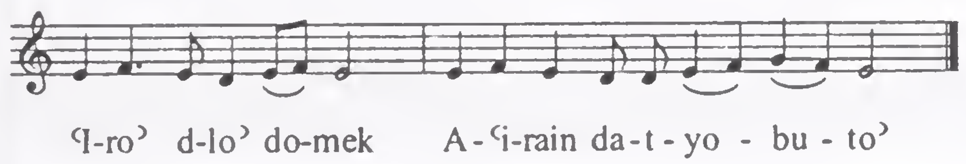

Wednesday - Sapro'

2- Qolo- 'E'no' 'no' nuhro' sharirio' (Gushmono)

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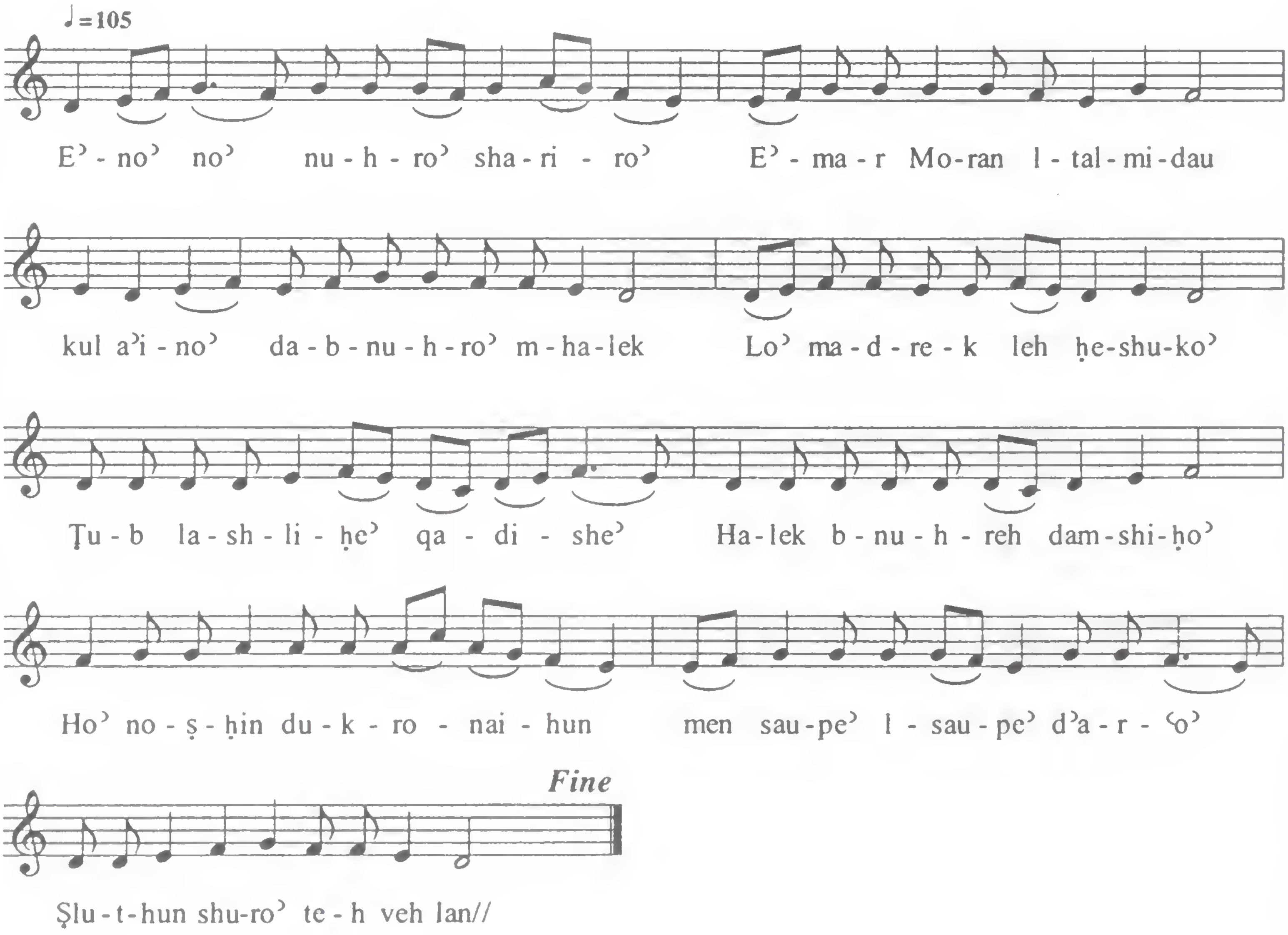
ܠܬܠܡܝܕܘܗܝ. ܟܠ ܐܝܢܐ ܕܒܢܘܗܪܐ ܡܗܠܟ.
ܠܐ ܡܬܕܪܟ ܠܗ ܚܫܘܟܐ. ܛܘܒ ܠܫܠܝܚܐ ܩܕܝܫܐ:
ܘܗܠܟܘ ܒܢܘܗܪܗ ܕܡܫܝܚܐ: ܘܗܐ ܢܨܚܝܢ
ܕܘܟܪܢܝܗܘܢ: ܡܢ ܣܘܦܗ ܠܣܘܦܗ ܕܐܪܥܐ.
ܨܠܘܬܗܘܢ ܫܘܪܐ ܬܗܘܐ ܠܢ ❖ ܫܘܒܚܐ ܠܡܫܠܚܢܘܬܗܘܢ ܕܒܪܐ



Wednesday- Ramsho'
1 'Eqbo'-
Lek Netkashah

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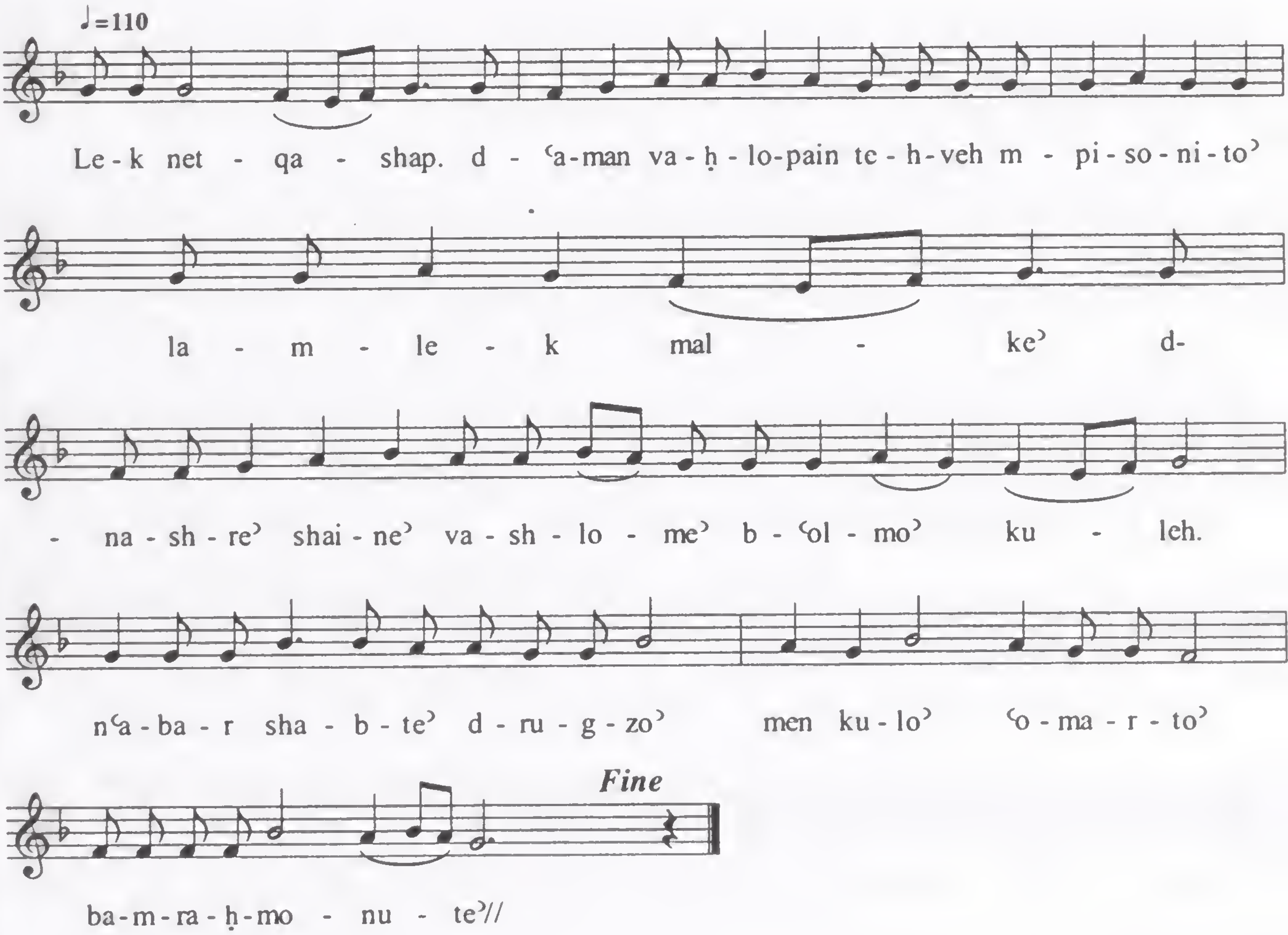
ܡܦܝܣܢܝܬܐ ܠܡܠܟ ܡܠܟܐ. ܕܢܫܪܐ ܫܝܢܗ
ܘܫܠܡܗ ܒܥܠܡܐ ܟܠܗ. ܘܢܥܒܪ ܫܒܛܐ ܕܪܘܓܙܐ
ܡܢ ܟܠܗ ܥܡܪܬܐ ܒܡܪܚܡܢܘܬܗ ❖ ܫܒܘ ❖



Wednesday- Ramsho'

2-Qolo'- Lok Moriyo' Korenan

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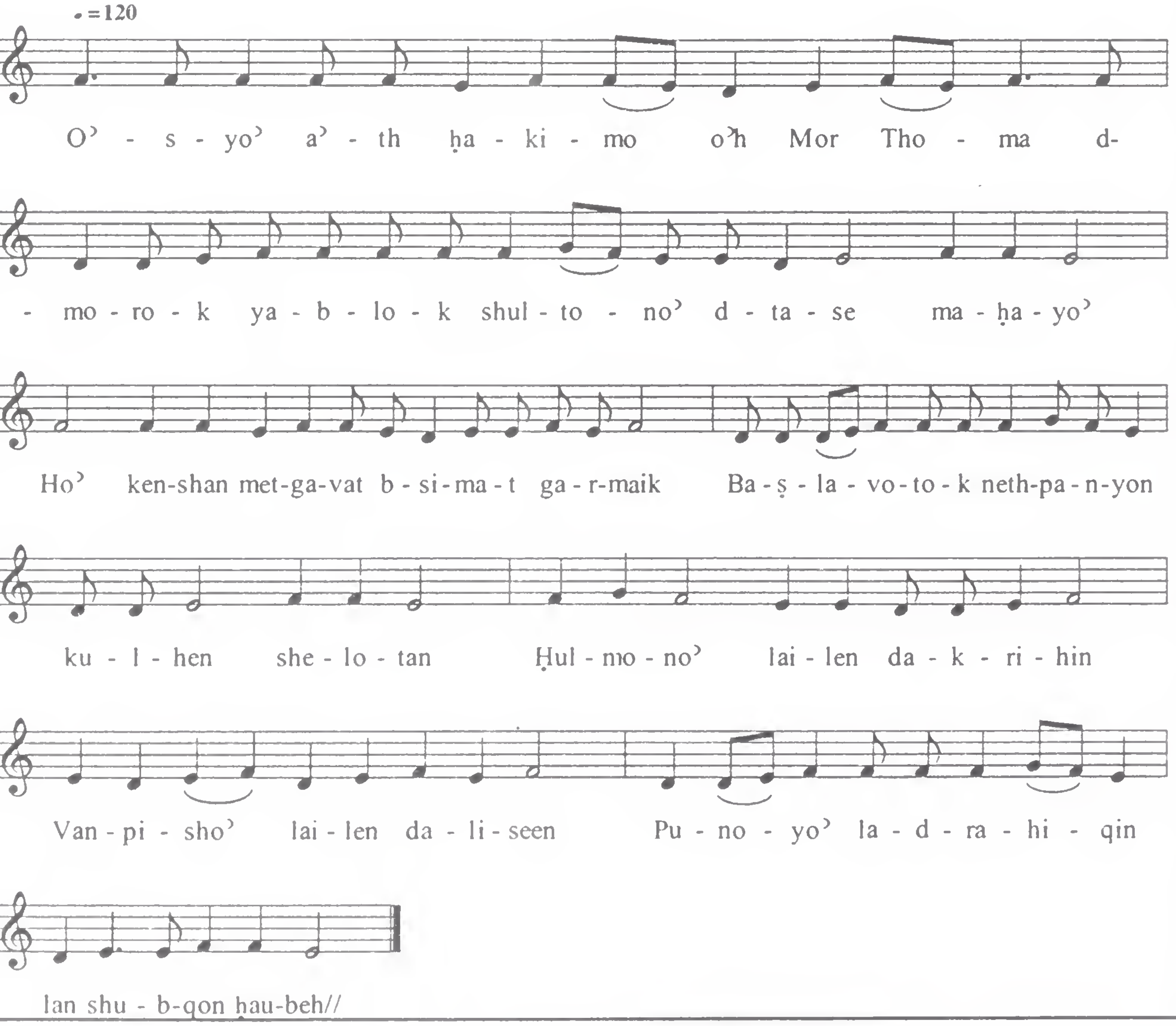
ܕܡܪܟ ܝܗܒ ܠܟ ܫܘܠܛܢܐ ܕܬܐܣܐ ܡܚܘܬܐ . ܗܐ
ܟܢܫܢ ܡܬܓܘܬ ܒܣܝܡܬܟ ܓܪܡܝܟ . ܒܨܠܘܬܟ
ܢܬܦܢܝܢ ܟܠܗܝܢ ܫܐܠܬܢ . ܚܘܠܡܢܐ ܠܐܝܠܝܢ
ܕܟܪܝܗܝܢ : ܘܢܦܫܐ ܠܐܝܠܝܢ ܕܠܝܨܝܢ : ܘܦܘܢܝܐ
ܠܕܪܚܝܩܝܢ ܠܢ ܫܘܒܩܢ ܚܘܒܐ ❖ ܒܪܟܐ ܠܫܘܒܚ



Wednesday- Sapro'

1 Qolo'- Malkuth Raumo

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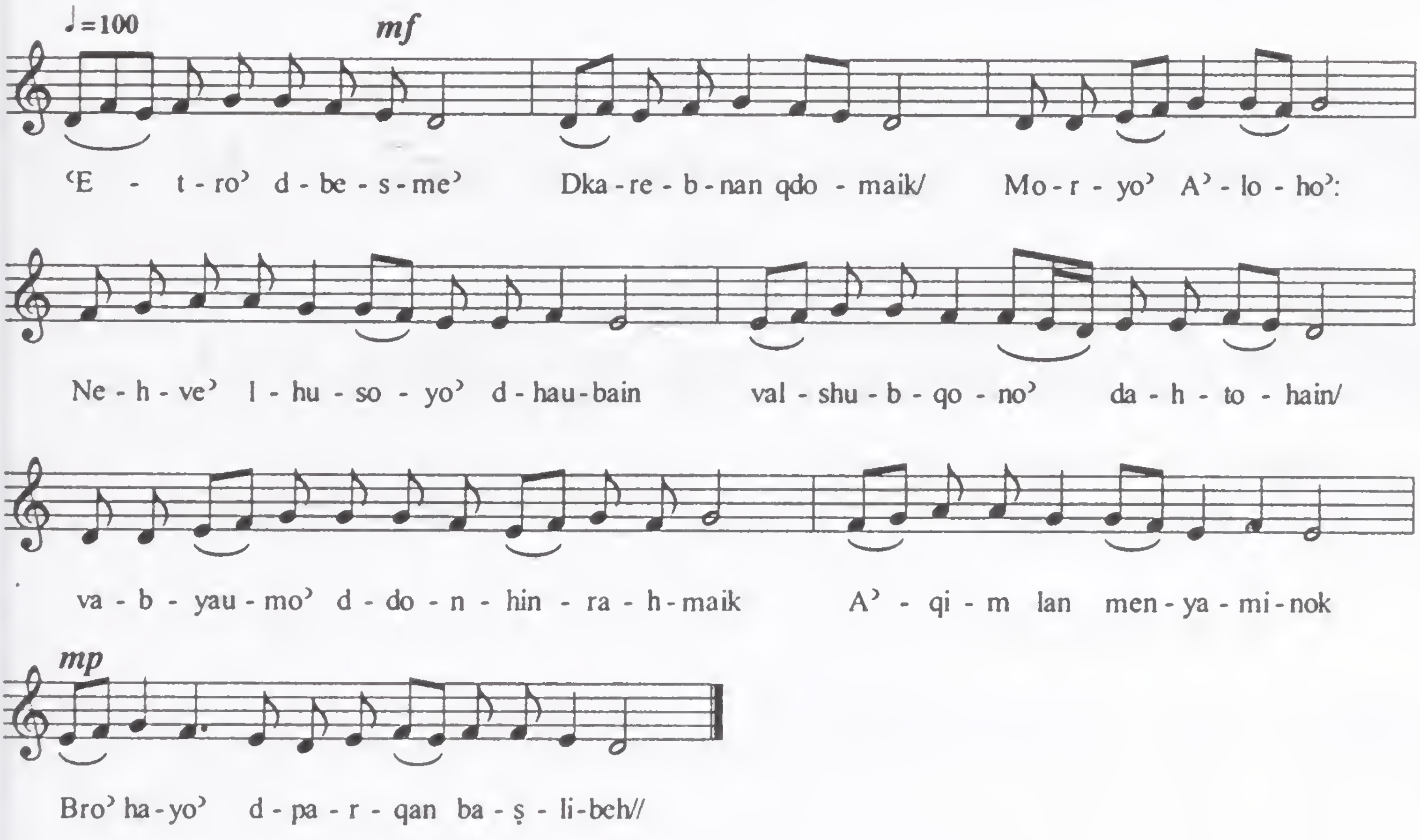
ܥܛܪܐ ܕܒܣܡܐ. ܕܩܪܒܢܢ ܩܕܡܝܟ. ܡܪܝܐ ܐܠܗܐ .
ܢܗܘܐ ܠܚܘܣܝܐ ܕܚܘܒܝܢ ܘܠܫܘܒܩܢܐ ܕܚܛܗܝܢ:
ܘܒܝܘܡܐ ܕܕܢܚܝܢ ܪܚܡܝܟ ܐܩܝܡ ܠܢ ܡܢ
ܝܡܝܢܟ: ܒܪܚܐ ܕܦܪܩܢ ܒܨܠܝܒܗ ❖



Wednesday-Ramsho
Bo'uto' of Mor Jacob'

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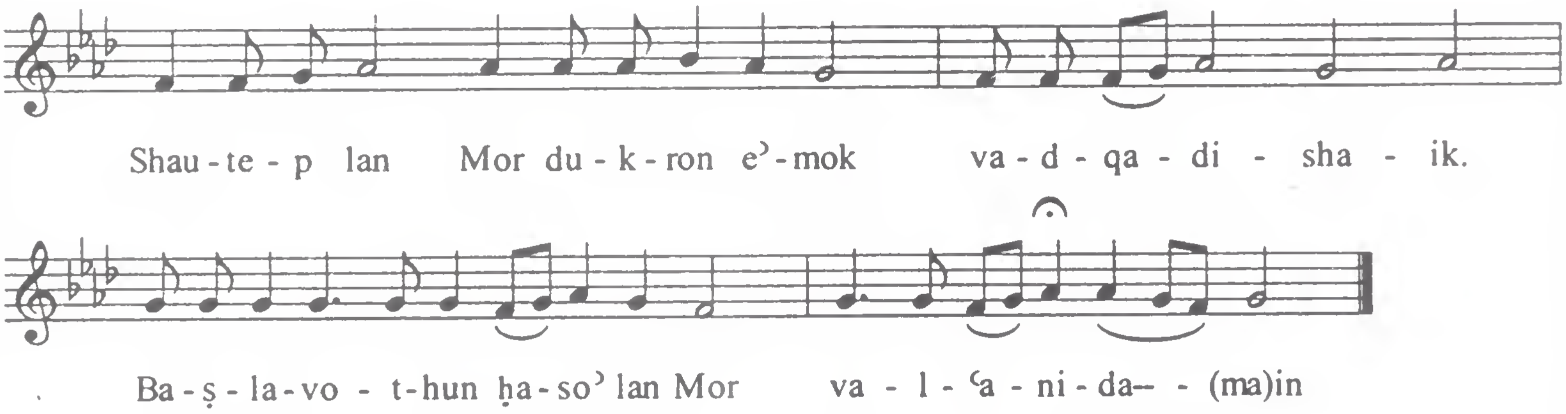
ܒܨܠܘܬܗܘܢ ܚܘܣ ܠܢ ܡܪܝ ܘܠܥܢܝܕܝܢ܀



Wednesday- Sapro'
1st 'Eqbo'- Maryam Diletok

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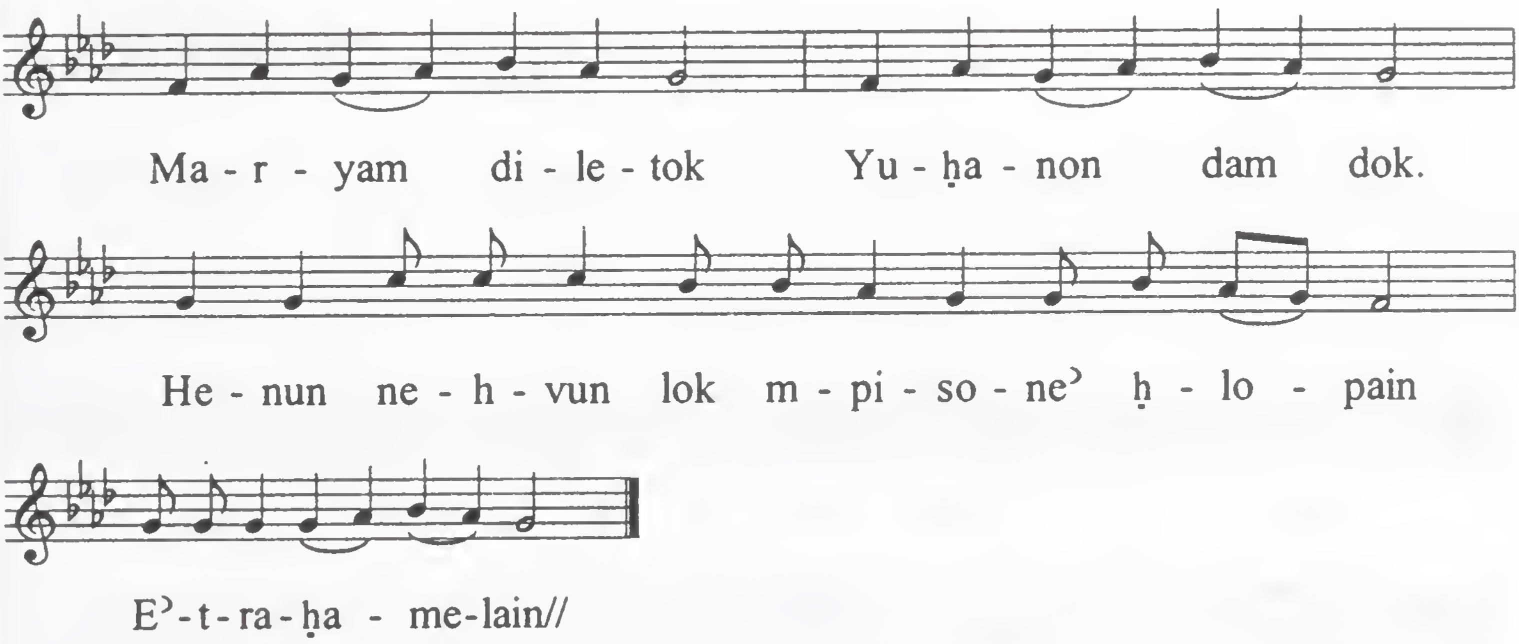
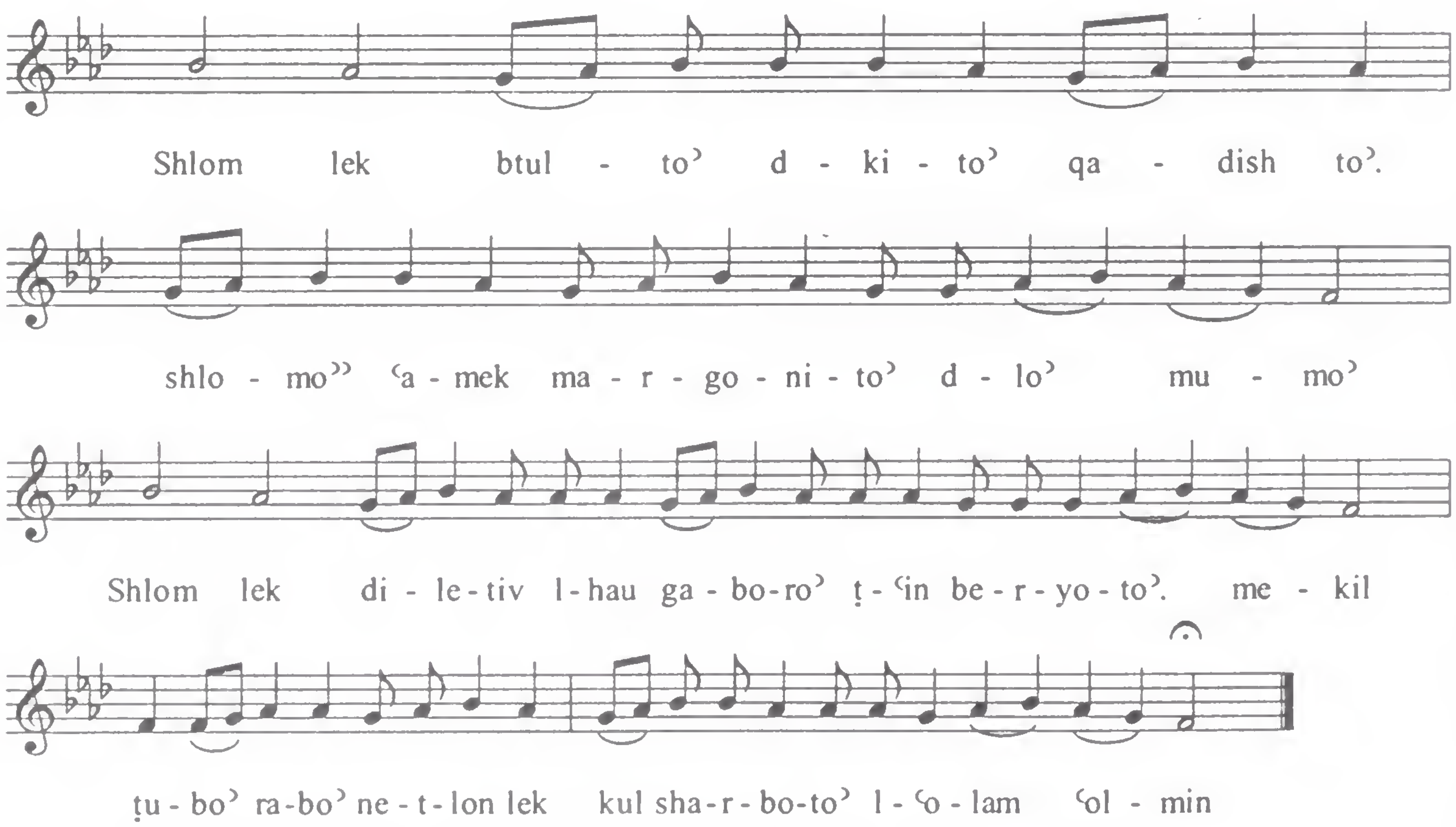
ܡܪܝܡ ܕܝܠܬܟ. ܘܝܘܚܢܢ ܕܡܕܟ. ܗܢܘܢ ܢܗܘܘܢ
ܠܟ. ܡܦܝܣܢܐ ܚܠܦܝܢ. ܐܬܪܚܡ ܥܠܝܢ ✤ ܒܥܘ ✤



Wednesday- Sapro'
2nd 'Eqbo' Shlom Lek btulto

ܥܩܒ . ܬܪܝܢ . ܕܨܦܪܐ

ܫܠܡ ܠܟܝ ܒܬܘܠܬܐ ܕܟܝܬܐ ܩܕܝܫܬܐ . ܫܠܡܐ
ܥܡܟܝ ܡܪܓܢܝܬܐ ܕܠܐ ܡܘܡܐ . ܫܠܡ ܠܟܝ
ܕܐܝܬܝܒ ܠܗܘ ܓܒܪܐ ܛܥܝܢ ܒܪܝܬܐ . ܡܟܝܠ
ܛܘܒܐ ܪܒܐ ܢܬܠܘܢ ܠܟܝ ܟܠ ܫܪܒܬܐ ܠܥܠܡ
ܥܠܡܝܢ ❖



THURSDAY

Ramsho'

Shmayone'	'Eqbo'	*See 'Enyono'*
B-Qole damlen	Qolo'-1	Kyonoyo'(*Mono melodic)*
Bramsho' Lbaitok	Qolo'-2	
Moryo' slut	Quqilion	in rekno-5
Qabel Moran	'Eqbo'	See 'Enyono'
Mshalem nuhreh	Qolo'	See 'Enyono'
Qorenan lok	B'ovuto'	Mor Jacob(Ya'qub) (*Special tune)*

Sutoro'

Moryo'Lo' Brugzok	Qolo	L-Maryam Yoldat In rekno'-5

LILYO'

'Al mono' rohmat	'Enyono'	Kyonoyo' (*see 'enyono')*

Qaumo-1

Ro'zaik bath David	'Eqbo'	See Pardaiso *(Gushmonoyo'*)
Moryo' Moran	Qolo'	*Gushmonoyo'*
Slutek 'aman	B'outo'	*Mor Ya'qub (Jacob)*

Qaumo 2

('eqbo' and qolo are in the same like Qaumo'-1, but Bo'vuto' in the meter of Mor Ephrem)

Qaumo-3

Yeshu breh da'bo'	'Eqbo'	(*See Pardaiso)* based on the Rekno' of that day
Blilio' npaq	Qolo'	*in the meter A'k pirmo'* (Gushmonoyo')
Ho'en lhatoye'	B'ovuto'	*Mor B'alai*

Qaumo-4

Zadiqo'	Quqilion	in the rekno' of that day
Mo' shaper yum	Qolo'	L-Maryam Yoldat A'loho' (Gushmonoyo')
Slutek 'aman	B'ovuto'	Mor Jacob (Ya'qub)

Sapro'

Lvotok qadem 'no'	'Enyono'	*(See 'Enyono')*
A'loho' 'adarain	'Eqbo'`	*(See Qatisme')*
Pirme' d-kayo'	Qolo'-1	Kyonoyo' - *Btar'ok Moran*
Bsapro' hzavui	Qolo'-2	*(See Rekno-1 of Shlome' D'abo')*
Lvotok Moryo'	Quqilion	Rekno'- 1
Soged lok Moryo'	'Eqbo'	*See 'Enyono'*

Sapro' e't'ir	Qolo'	*(See Rekno-1 of Shlome Da'bo')*
Ptah lan	Bo'uto'	Mor Jacob (Ya'qub)

Tlot Sho'in

Moryo' Moran	Qolo'	Moryo Moran- *Gushmonoyo'*
Qorenan lok	Bo'uto'	Mor Ya'qub

Shet Sho'in

Dukrono' tobo'	Qolo'	Shlome' Da'bo' - *Gushmonoyo'*

Tsh'a Sho'in

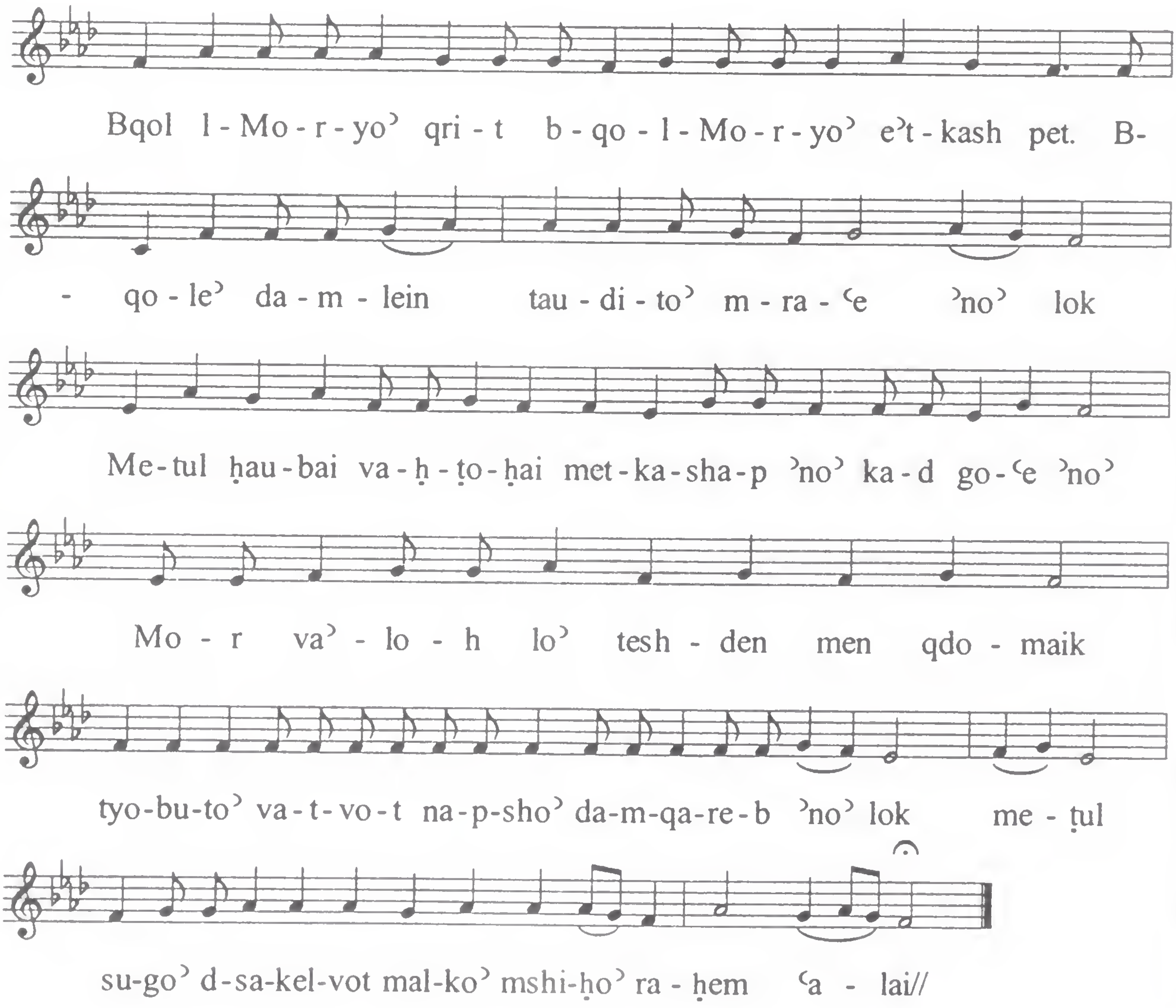
'Anidau dabro'	Qolo'	B'arubto' brishit- *Gushmonoyo'*

Thursday Night - B Qolo damlein

ܡܠܐ ܕܒܥܘܬܐ ◆

ܦܬܓܡܐ . ܒܩܠܝ ܠܡܪܝܐ ܩܪܝܬ ܒܩܠܝ ܠܡܪܝܐ ܐܬܟܫܦܬ ◆

ܒܩܠܐ ܕܡܠܝܢ ܬܘܕܝܬܐ ܡܪܚܡܐ ܐܢܐ ܠܟ . ܡܛܠ
ܚܘܒܝ ܘܚܛܗܝ ܡܬܟܫܦ ܐܢܐ ܟܕ ܓܥܐ ܐܢ‍ـــܐ .
ܡܪܝ ܘܠܐ ܬܫܕܝܢ ܡܢ ܩܕܡܝܟ . ܛܝܒܘܬܐ
ܘܛܒܘܬ ܢܦܫܐ ܕܡܩܪܒ ܐܢܐ ܠܟ . ܡܛܠ ܣܘܓ‍ـــܐܐ
ܕܣܟܠܘܬܝ ܡܠܟܐ ܡܫܝܚܐ ܪܚܡ ܥܠܝ ❖



Thursday Ramsho'
2ndQolo'- Bramsho Lbaitok

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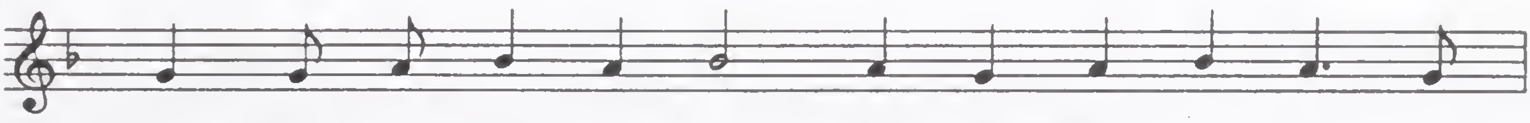
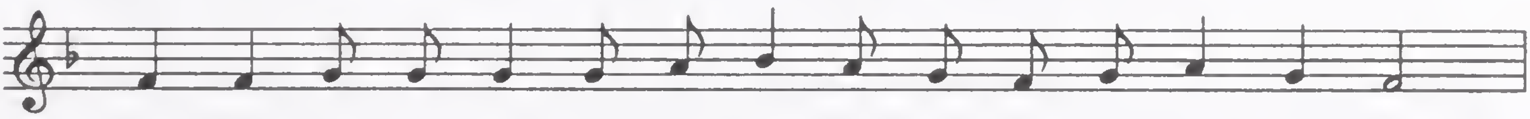
ܒܪܡܫܐ ܠܒܝܬܟ ܐܬܝܢܢ ܡܪܝܐ . ܠܡܫܐܠ
ܪ̈ܚܡܐ ܘܚܢܢܐ ܘܫܘܒܩܢ ܚܘܒܐ . ܢܐܬܐ ܒܨܦܪܐ
ܘܢܣܓܘܕ ܠܟ ܦܪܘܩܢ . ܘܐܦ ܗܘ ܢܬܠ ܠܚܛܝ̈ܐ
ܦܘܢܝܐ ܡܢ ܣܘܪ̈ܚܢܝܗܘܢ ❖

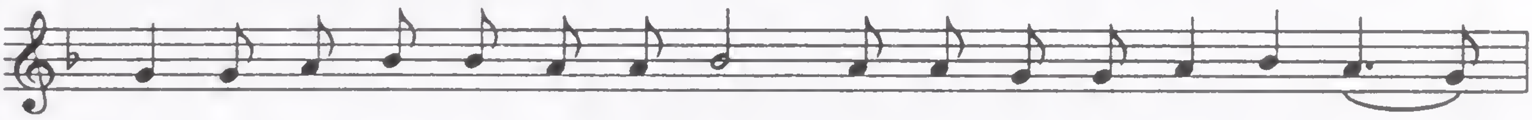
E' - to' l - ba - tok bi - qo - re' ve - p - rok ne - d - rai Ha - lle - lui - ah.



Bram - sho' l - bai - tok e' - tai - nan Mo - r - yo' l-



- me - shal ra - ḥ - me' va - ḥ - no - no' u - shu - b - qon ḥau - beh



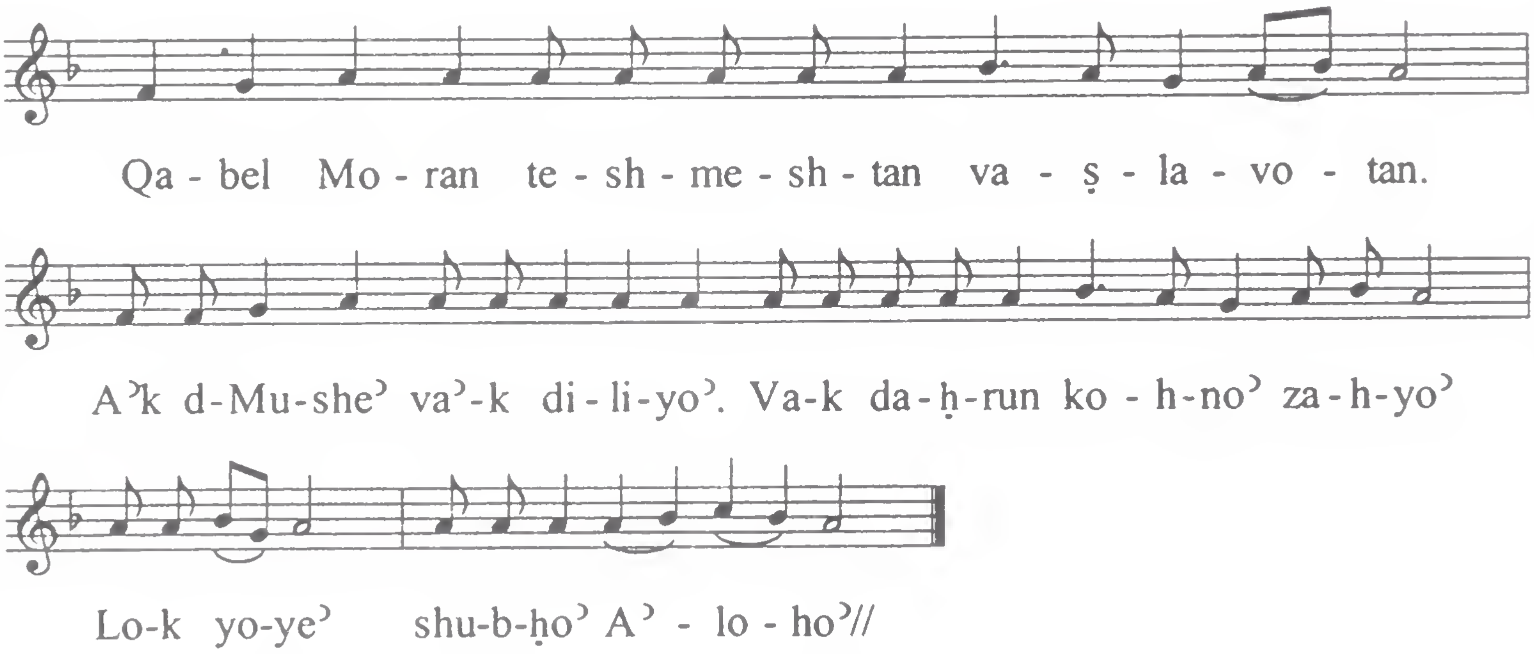
Ni - te' b - ṣa - p - rok u - nes - gu - d lo - k po - ru - qan

Da-tu ḥo-en l ḥa - ṭo - ye' men se - d - rai-ḥun//

Thursday Ramsho'
2nd 'Eqbo'
Qabel Moran

ܩܝܡ. ܩܕܡ ✤ ܥܡܕܐ ✤

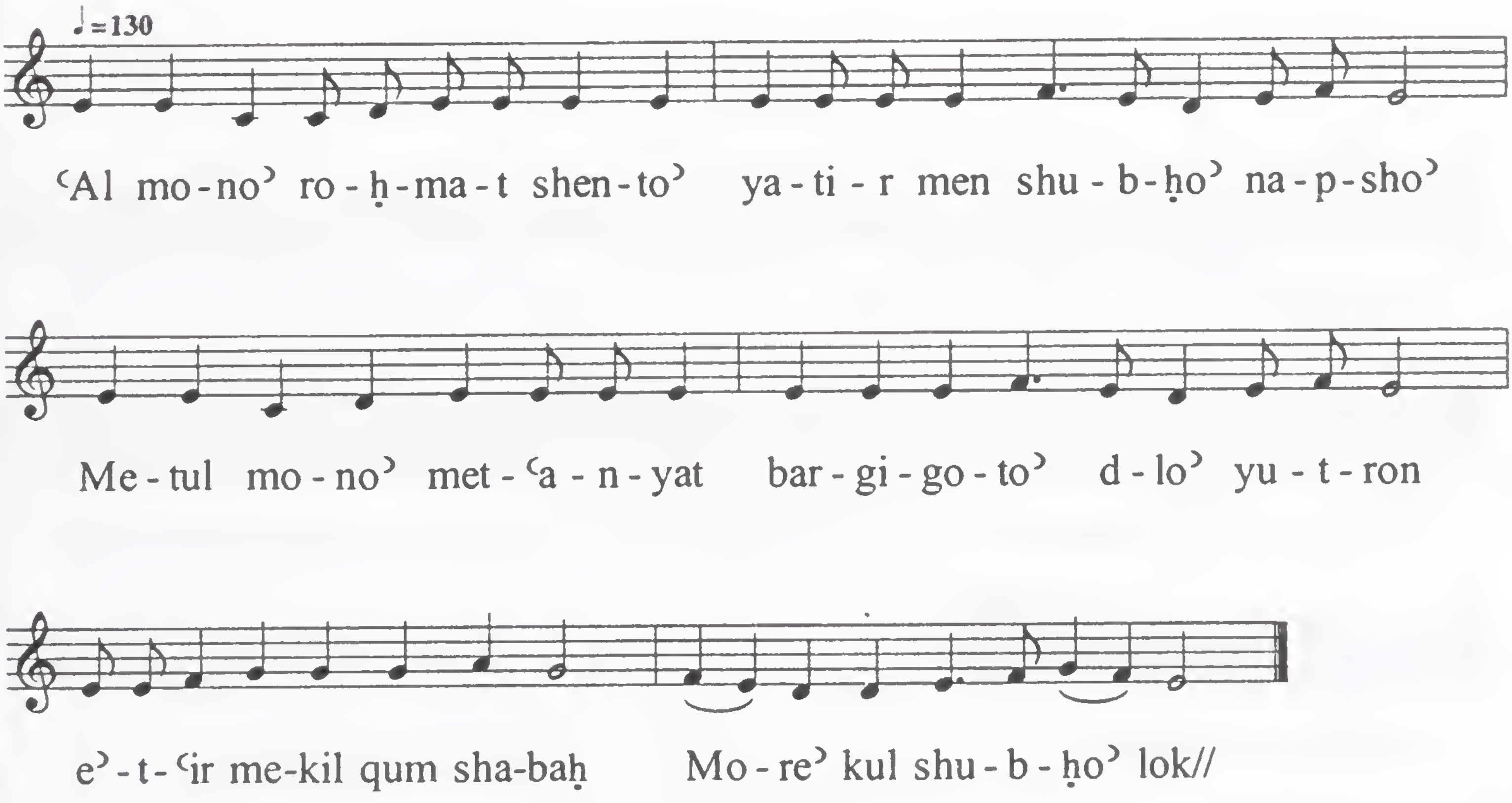
ܩܒܠ ܡܪܢ ܬܫܡܫܬܢ ܘܨܠܘܬܢ. ܐܝܟ ܕܡܘܫܐ
ܐܝܟ ܕܐܠܝܐ. ܘܐܝܟ ܕܐܗܪܘܢ ܟܗܢܐ ܙܗܝܐ. ܘܠܟ
ܝܐܐ ܫܘܒܚܐ ܠܐܠܗܐ ✤ ܣܘܓܐ ✤



Thursday- Lilyo'
'Enyono'-
' Al Mono' Rohmat

ܥܢܝܢܐ ◆

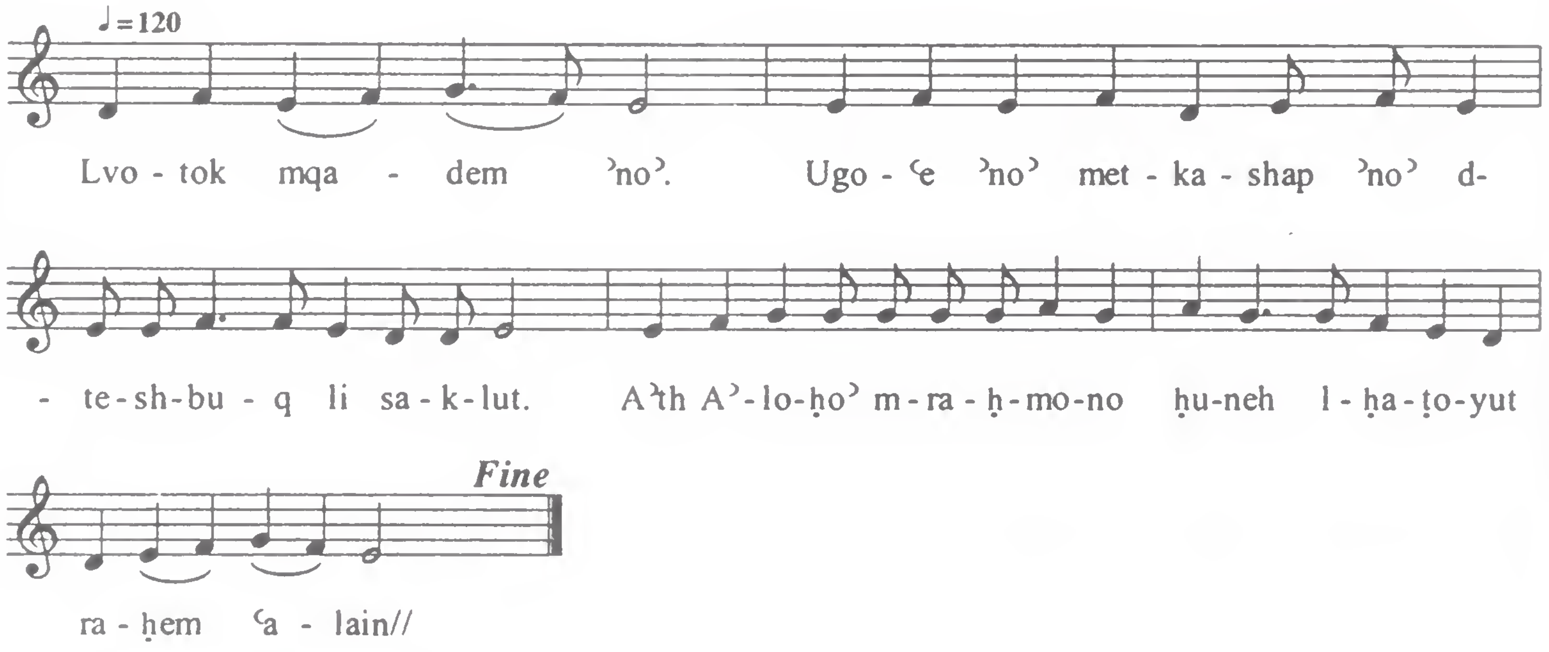
ܥܠ ܡܢܐ ܪܚܡܬܝ ܫܢܬܐ ܝܬܝܪ ܡܢ ܫܘܒܚܐ
ܢܦܫܐ. ܡܛܠ ܡܢܐ ܡܬܥܢܝܬܝ. ܒܪ̈ܓܝܓܘܬܐ ܕܠܐ
ܝܘܬܪܢ. ܐܬܬܥܝܪܝ ܡܟܝܠ ܩܘܡܝ ܫܒܚܝ.
ܡܪܐ ܟܠ ܫܘܒܚܐ ܠܟ ❖ ܐܘ ܢܦܫܝ ܐܘ ܢܦܫܝ



Thursday- Sapro'
'Enyono'-
Lvotok mqadem

ܥܢܝܢܐ ◆

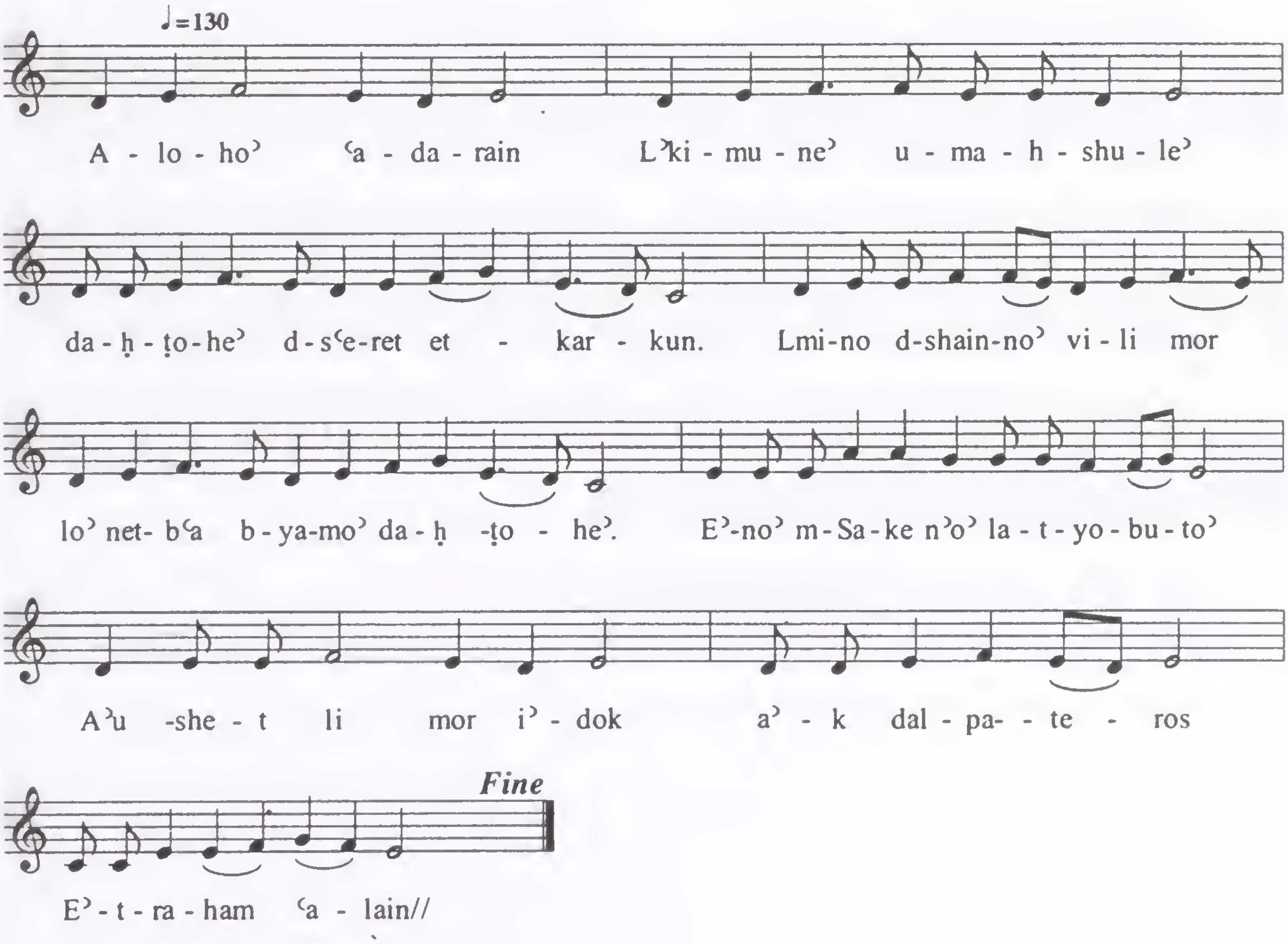
ܠܒܘܬܟ ܡܩܕܡ ܐܢܐ. ܘܥܓܐ ܐܢܐ ܡܬܟܫܦ
ܐܢܐ. ܕܬܫܒܘܩ ܠܝ ܣܟܠܘܬܝ. ܐܢܬ ܐܠܗܐ
ܡܪܚܡܢܐ. ܚܘܢܝܗ ܠܚܛܝܘܬܝ ܘܪܚܡ ܥܠܝܢ ❖



Thursday- Sapro'
1st 'Eqbo' -
ALoho Adarain

ܥܩܒܐ · ܩܕܡܝ ❖ ܒܥܘܬܐ ❖

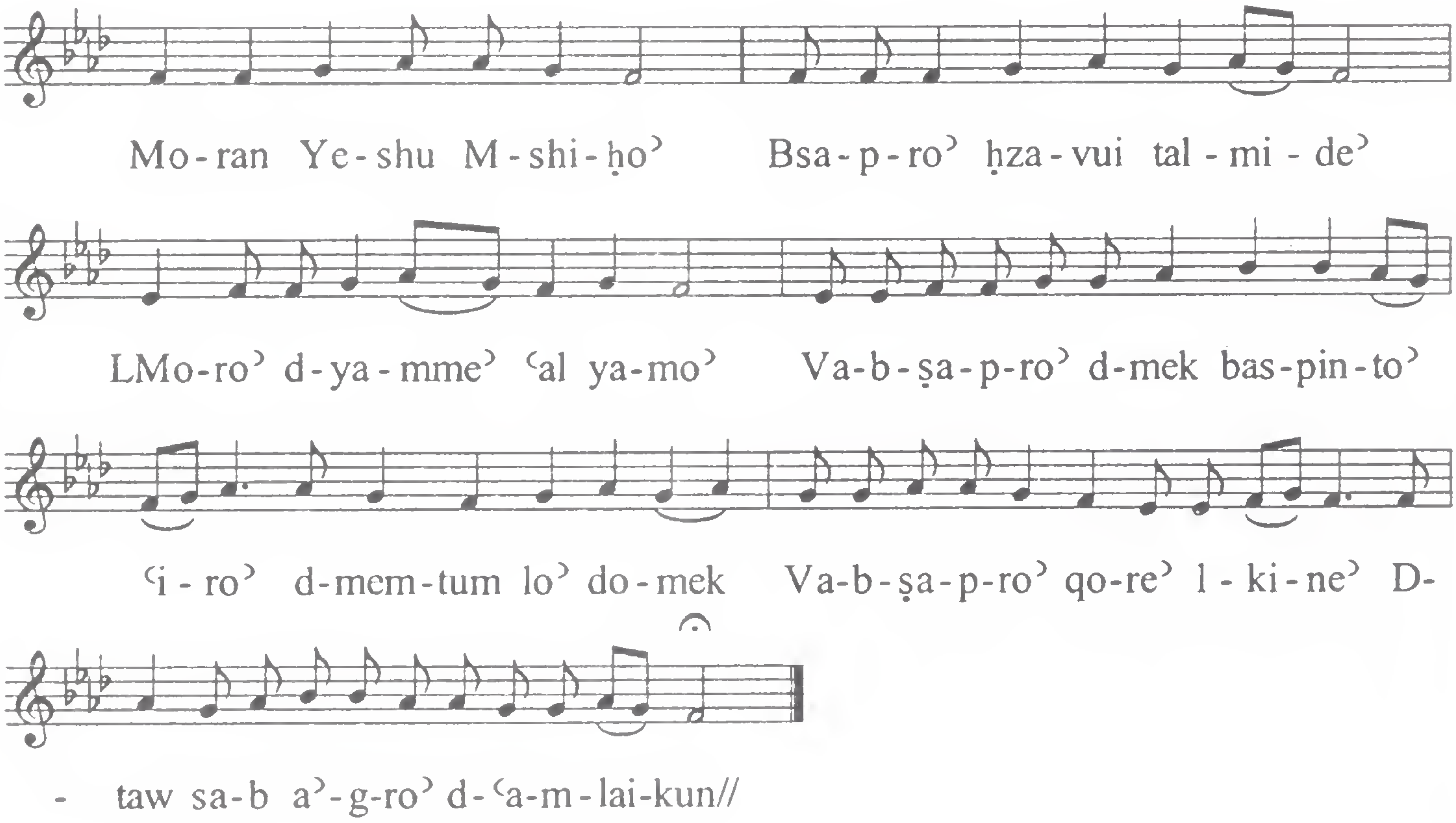
ܐܠܗܐ ܥܕܪܝܢܝ ܠܟܐܡ̈ܘܢܐ ܘܡܚܫ̈ܘܠܐ ܕܚ̈ܛܗܐ
ܕܣܥܪܬ ܐܬܟܪܟܘܢ.. ܠܡܢܐ ܕܫܝܢܢܐ ܗܘܝ ܠܝ ܡܪ
ܡܪܝ ܕܠܐ ܐܬܒܥ ܒܝܡܐ ܕܚ̈ܛܗܐ. ܐܢܐ ܡܣܟܢܐ ܐܢܐ
ܠܛܝܒܘܬܐ. ܐܘܫܛ ܠܝ ܡܪܝ ܐܝܕܟ ܐܝܟ
ܕܠܦܛܪܘܣ ܘܐܬܪܚܡ ܥܠܝ ❖



Thursday- Sapro'
2nd qolo'-
Bsapro hzavui talmide

ܩܠܐ ، ܡܪܢ ܝܫܘܥ ܡܫܝܚܐ ✤

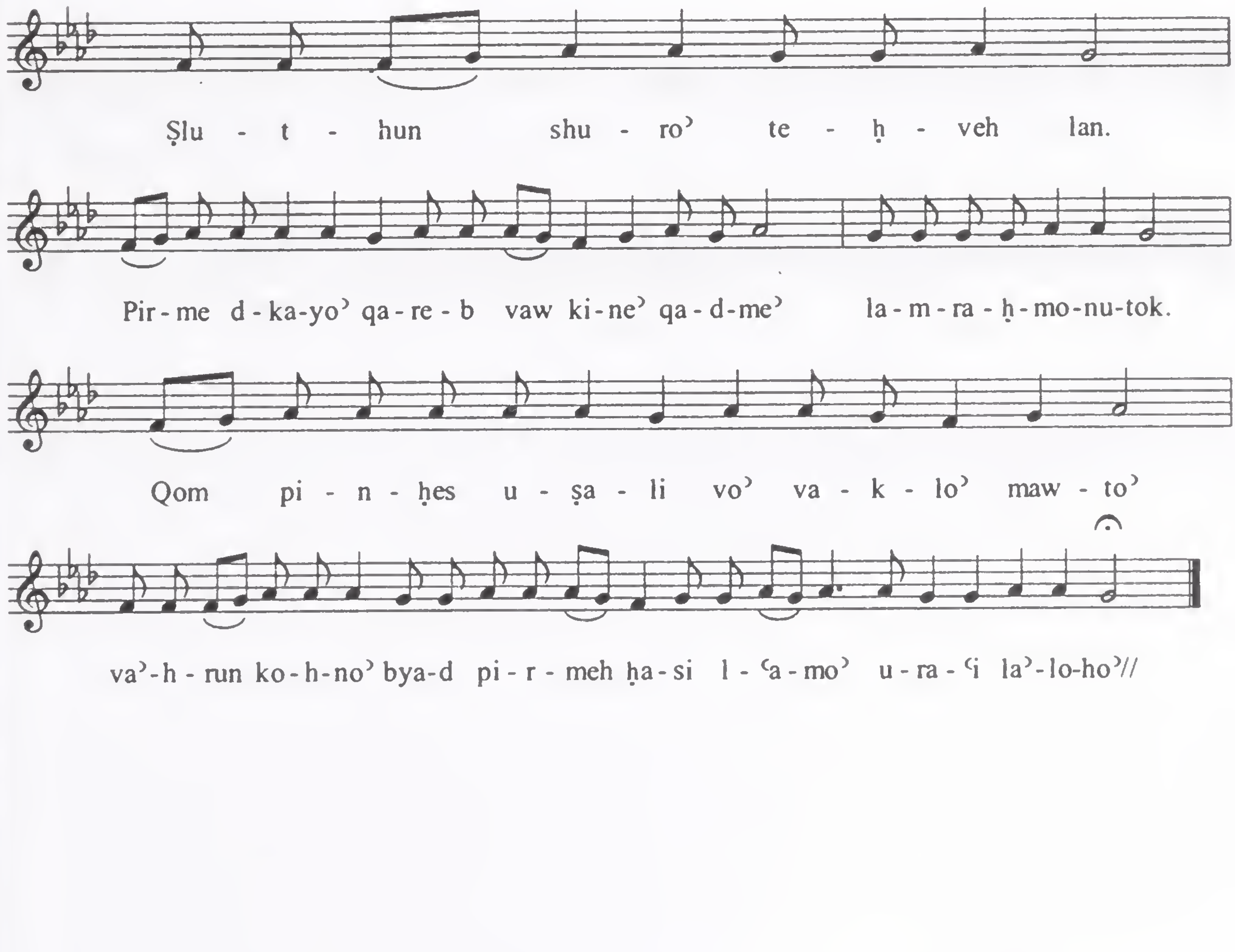
ܒܨܦܪܐ ܚܙܐܘܗܝ ܬܠܡܝ̈ܕܐ . ܠܡܪܐ ܕܝܡ̈ܡܐ
ܥܠ ܝܡܐ . ܘܒܨܦܪܐ ܕܡܟ ܒܐܣܦܝܢܬܐ . ܥܝܪܐ
ܕܡܡܬܘܡ ܠܐ ܕܡܟ . ܘܒܨܦܪܐ ܩܪܐ ܠܟܐܢ̈ܐ . ܕܬܘ
ܣܒܘ ܐܓܪܐ ܕܥܡܠܝܟܘܢ ✤



Thursday-Sapro'
1st Qolo' -
Pirmo' D kayo'

ܩܘܡ . ܫܠܘܬܗܘܢ ܫܘܪܐ ܬܗܘܐ ܠܢ ◆

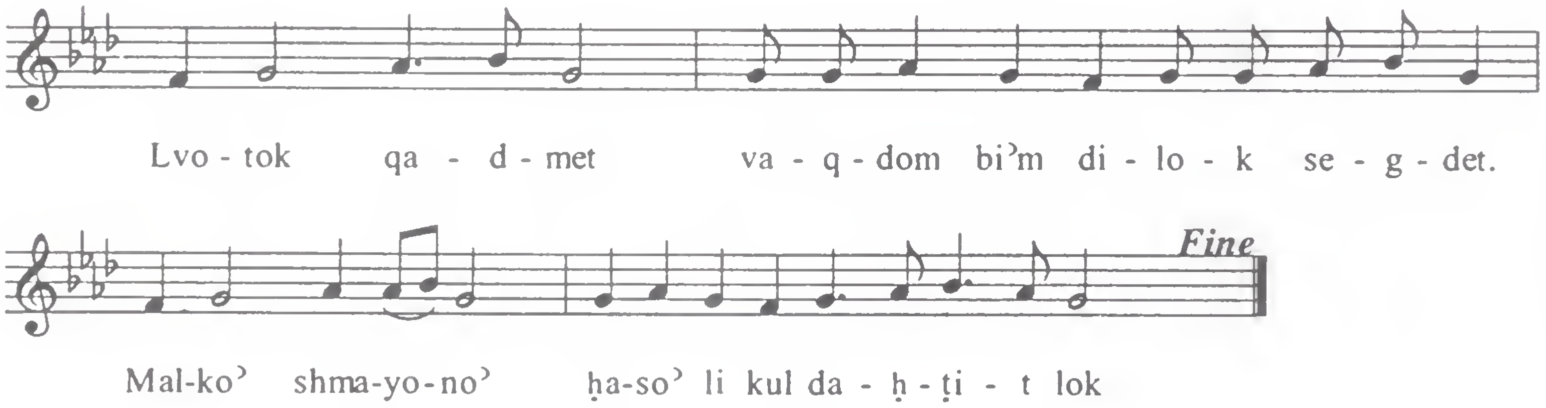
ܦܪ̈ܡܐ ܕܟܝ̈ܐ ܩܪܒ ܗܘܘ ܟܐܢ̈ܐ ܩܕ̈ܡܝܐ
ܠܡܪܚܡܢܘܬܟ . ܩܘܡ ܦܢܚܣ ܘܨܠܝ ܗܘܐ ܘܟܠܐ
ܡܘܬܢܐ . ܘܐܗܪܘܢ ܟܗܢܐ ܒܝܕ ܦܪ̈ܡܘܗܝ ܚܣܝ
ܠܥܡܐ ܘܪܥܝ ܠܐܠܗܐ ❖



Thursday - Lvotok Qadmet

ܚܡܫܐ ❖

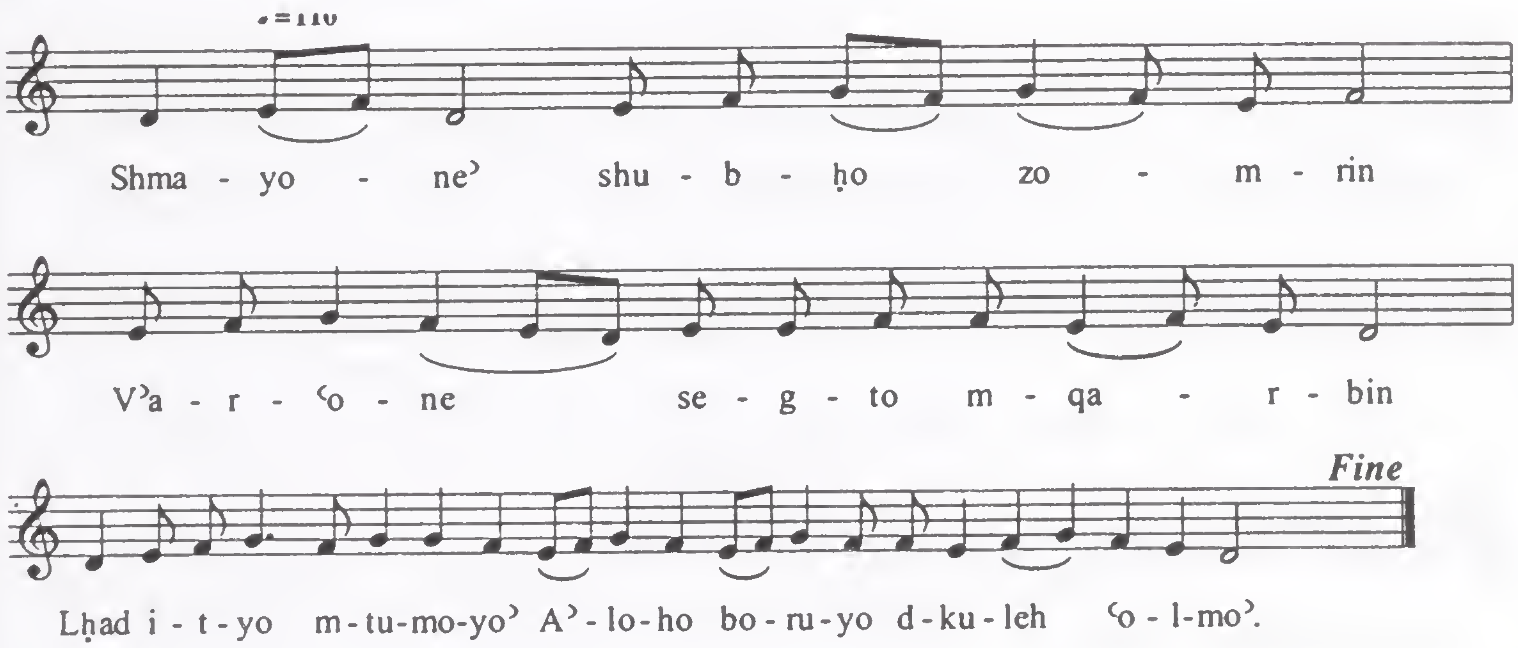
ܠܘܬܟ ܩܕܡܬ ܂ ܘܩܕܡ ܒܐܡ ܕܝܠܟ ܣܓܕܬ ܂
ܡܠܟܐ ܫܡܝܢܐ ܂ ܚܣܐ ܠܝ ܟܠ ܕܚܛܝܬ ܠܟ ❖



Thursday Ramsho'
1st 'Eqbo'
Shmayone' Shubho' Zomrin

ܒܥܘܬܐ ◆

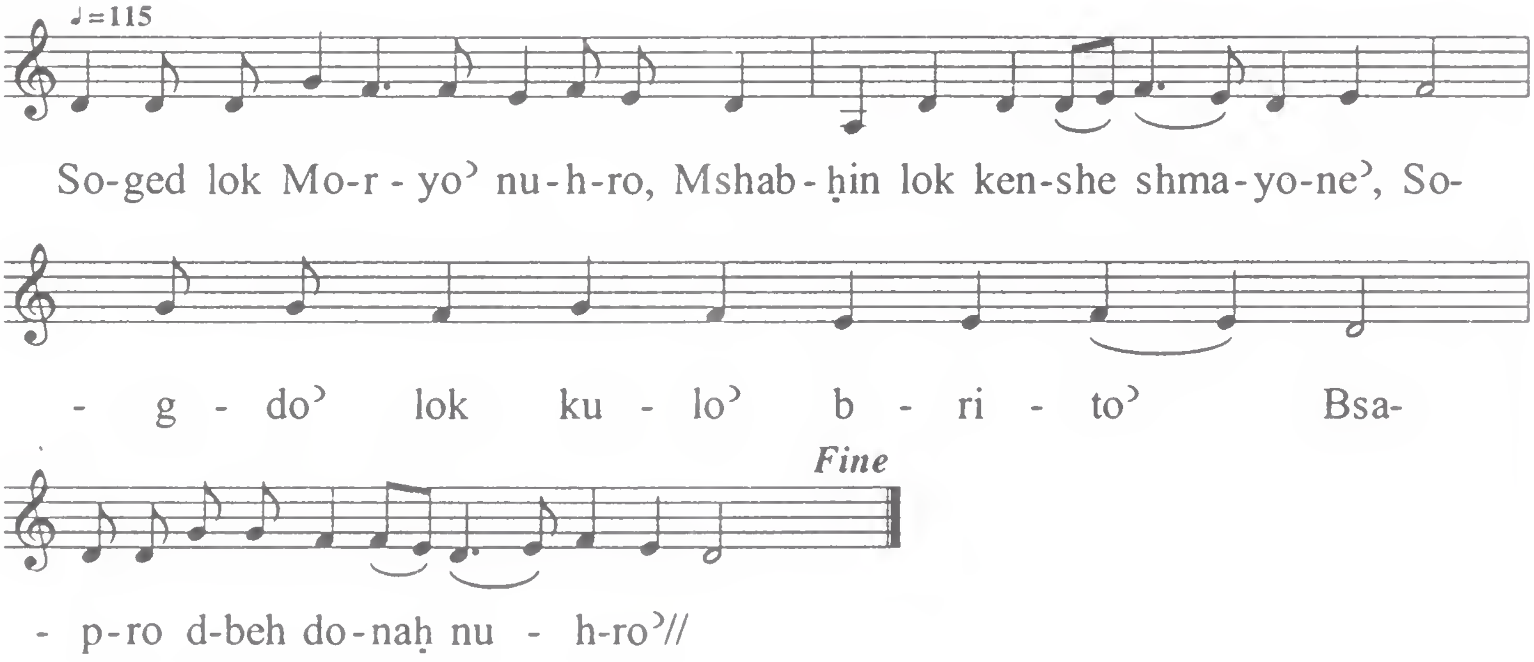
ܫܡܝ̈ܢܐ ܫܘܒܚܐ ܙܡܪܝܢ . ܘܐܪ̈ܥܢܐ ܣܓܕܬܐ
ܡܩܪܒܝܢ . ܠܚܕ ܐܝܬܝܐ ܡܬܘܡܝܐ . ܐܠܗܐ
ܒܪܘܝܐ ܕܟܠܗ ܥܠܡܐ ❖ ܫܘܒ ❖



Thursday- Sapro’
2nd ‘Eqbo’-
Soged Lok Moryo’

[illegible] ❖

ܣܓܶܕ ܠܳܟ ܡܳܪܝܳܐ ܢܽܘܗܪܳܐ . ܡܫܰܒܚܺܝܢ ܠܳܟ ܟܶܢܫܶܐ ܫܡܰܝܳܢܶܐ . ܣܳܓܕܳܐ ܠܳܟ ܟܽܠܳܗ ܒܪܺܝܬܳܐ . ܒܨܰܦܪܳܐ ܕܒܶܗ ܕܢܰܚ ܢܽܘܗܪܳܐ ❖ ܫܘܒ ❖



FRIDAY

Haw dat'in kul	'Eqbo'	See 'Enyono'
Btulto' Maryam	Qolo -1	Kyonoyo' (*Mono melodic)*
B'arubto' brishit	Qolo'-2	B'arubto' brishit Special rekno'-1
Metulotok	Quqilion	Rekno'- 1
O' Sohde'	'Eqbo'	See Ma'urbo,-I (3)
Sohdaw A'thun	Qolo'	Shodaw A'thun, Rekno'- 1
Shautep lan	B 'outo'	Mor Jacob *(Special tune for Friday*)

Sutoro'

Yod'inan Mor	Qolo'	Sohdau A'thun Rekno'-1
Qorenan lok	B'outo'	Rekno'-1

Lilyo'

'Et'ir qom bnai	'Enyono'	*See 'Enyono'*

Qaumo'-1
(Yodat A'loho')

Labtulto' e'zmar	'Eqbo'	Pardaiso' *(Gushmonoyo'*)
L-Maryam Yoldat	Qolo'	*Gushmonoyo'*
Slutek 'aman	Bo'uto'	Mor Jacob

Qaumo-1

(Slibo')	'Eqbo'	Pardaiso' (Gushmonoyo')
Men Rumi	Qolo'	Quqoyo' *(Gushmonoyo')*
Bro' d-baslibeh	Bo'uto'	Mor Ya'qub

Qaumo-2

Bdukron qadishe' or Bsetesaik b-'Ito'	'Eqbo'	Pardaiso'
Sleq 'etro' men	Qolo'	L-Maryam yoldat Aloho'
Moran e'traham	Bo'uto'	Mor Ephrem

Qaumo'-3

Hab Moran	*'Eqbo'*	Pardaiso' *(Gushmonoyo')*
Qum 'adarain	*Qolo'*	A'k pirmo' *(Gushmonoyo')*

Qaumo' -4

Zadiqo'	*Quqilion*	
Ho' 'edono'	*Qlo'*	LMaryam yoldat *(Gushmonoyo')*
Shautep lan	*Bo'uto'*	Mor Jacob

Sapro'

Slibo' o'to' dshaino'	*'Enyono'*	*See 'Enyono'*
Psaqt baslibo'	*'Eqbo'*	*See 'Enyono'*

Bgau mashkan zabno'	*Qolo'*	Kyonoyo'
Haw sapro'rabo'	*Qolo'*	Kyonoyo' *of Dahto lo' nehte'*
Bok ndaqar	*Quqilion*	In rekno'-6
A'th baslibok	*'Eqbo'*	
Bsapro' slibo'	*Qolo'*	Lok Moryo' qorenqn Rekno-6
Bro dbaslibe	*Bo'uto'*	Mor Jacob*(Special for Friday)*

Tlot Sho'in

Batlot Sho'in	*Qolo'*	See "Sohdau Athun"- Gushmonoyo'
Bro' dbaslibeh	*Bo'uto'*	Mor jacob

Shet Sho'in

Tubaik Maryam	*Qolo'*	See "Sohdau Athun"- Gushmonoyo'

Tsh'a Sho'in

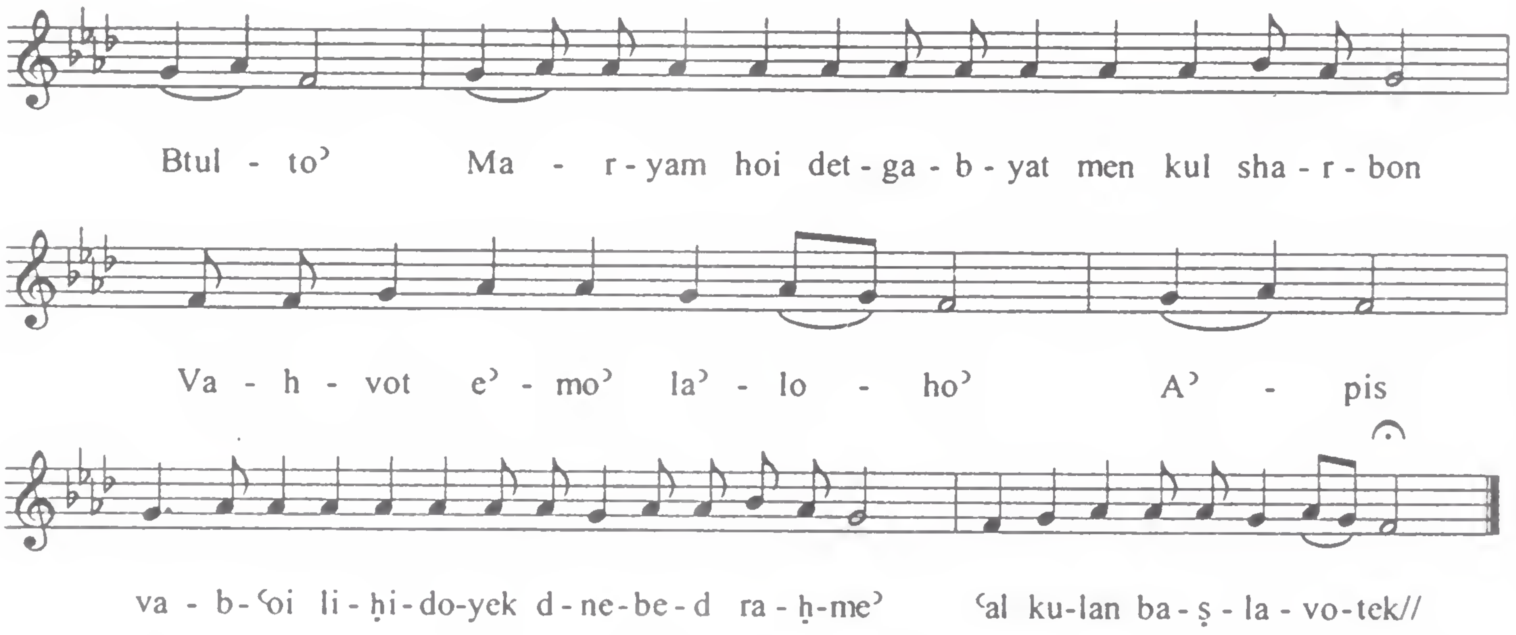
Traihun 'olme'	*Qolo'*	Gushmonoyo'

Friday Ramsho'
1st Qolo'- Btulto Maryam

ܘܩܠܐ ܕܥܪܘܒܬܐ ܕܪܡܫܐ ܒܟܢܫܐ ◆

ܦܬܓܡܝܢ • ܬܘܒ ܩܠܐ ܕܐܝܬ ܠܗ ◆

ܒܬܘܠܬܐ ܡܪܝܡ . ܗܝ ܕܐܬܓܒܝܬ܇ ܡܢ ܟܠ
ܫܪ̈ܒܢ . ܘܗܘܬ ܐܡܐ ܠܐܠܗܐ . ܐܦܝܣܝ ܘܒܥܝ
ܠܝܚܝܕܝܟܝ ܕܢܥܒܕ ܪ̈ܚܡܐ . ܥܠ ܟܠܢ
ܒܨܠܘܬܟܝ ❖



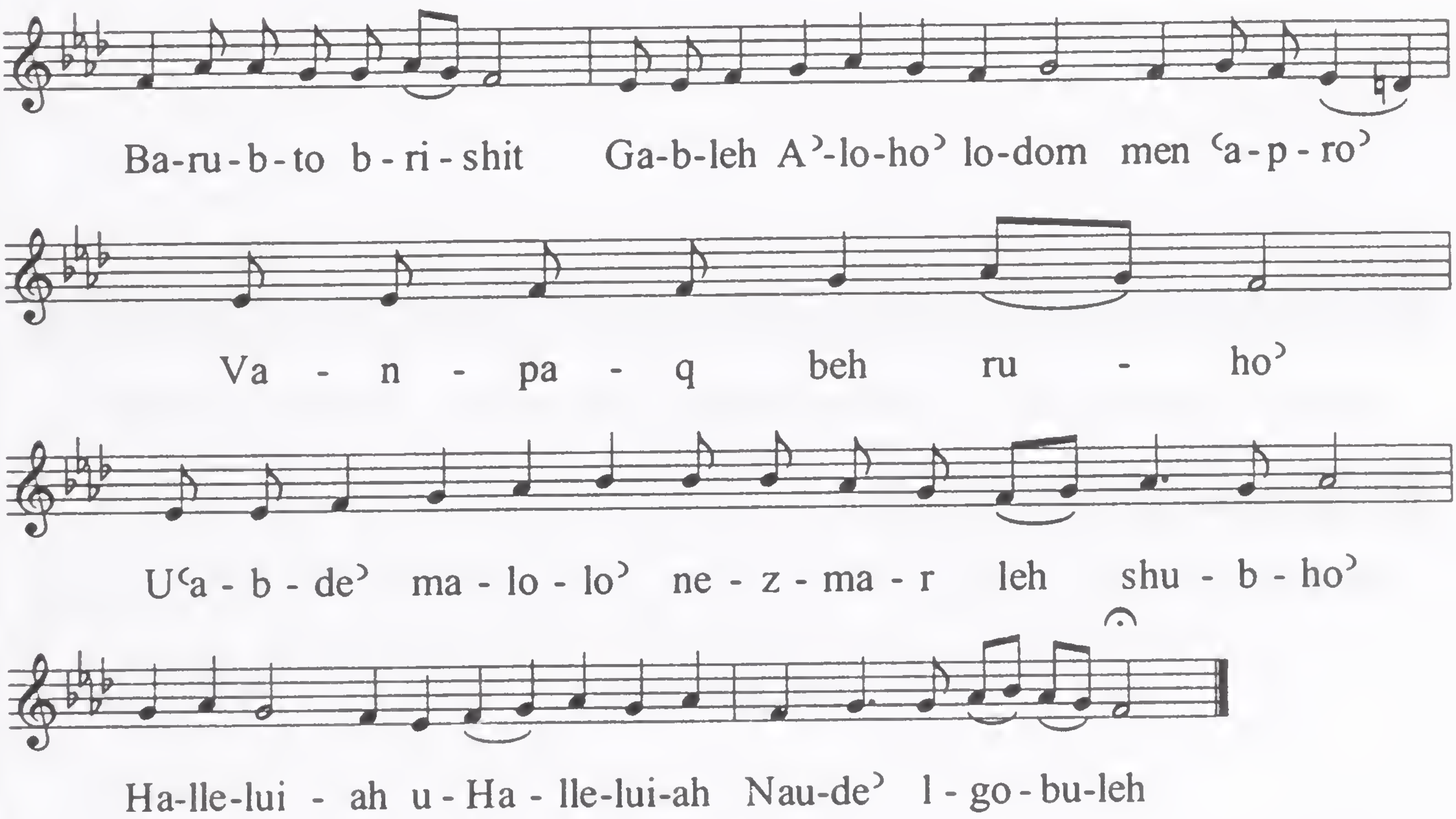
Friday Ramsho'
2nd Qolo' - Barutbto brishit

ܦܬܓܡܐ . ܒܥܠܬܗ ܘܩܫܬ ܟܠܗ ܐܝܟ ✤

ܒܪܘܬܒܬܐ ܒܪܫܝܬ . ܓܒܠܗ ܐܠܗܐ ܠܐܕܡ . ܡܢ

ܥܦܪܐ . ܘܢܦܩ ܒܗ ܪܘܚܐ . ܘܥܒܕܗ ܡܠܠܐ .

ܕܢܙܡܪ ܠܗ ܫ̄ܒ . ܗ̄ . ܘܗ̄ . ܢܘܕܐ ܠܓܒܘܠܗ ✤



Friday - Lilyo'
' Eth'ir qum Bnai

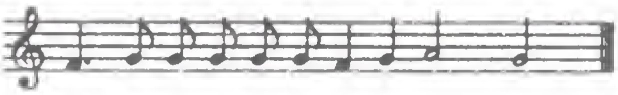
ܚܕܐ ◆

ܐܬܬܥܝܪܘ ܩܘܡܘ ܒܢܝ̈ܐ ܢܘܗܪܐ

ܘܫܒܚܘܗܝ ܠܡܪܝܐ . ܗܘ ܕܒܛܝܒܘܬܗ

ܚܫ ܕܢܦܪܘܩ ܒܪ̈ܝܬܐ ❖

E - th-ʿir qum bnai nu - h - ro'. Sha - ba - ḥu - noi - l - Mo - r - yo'. Hau da - b - ṭai - bu - te'

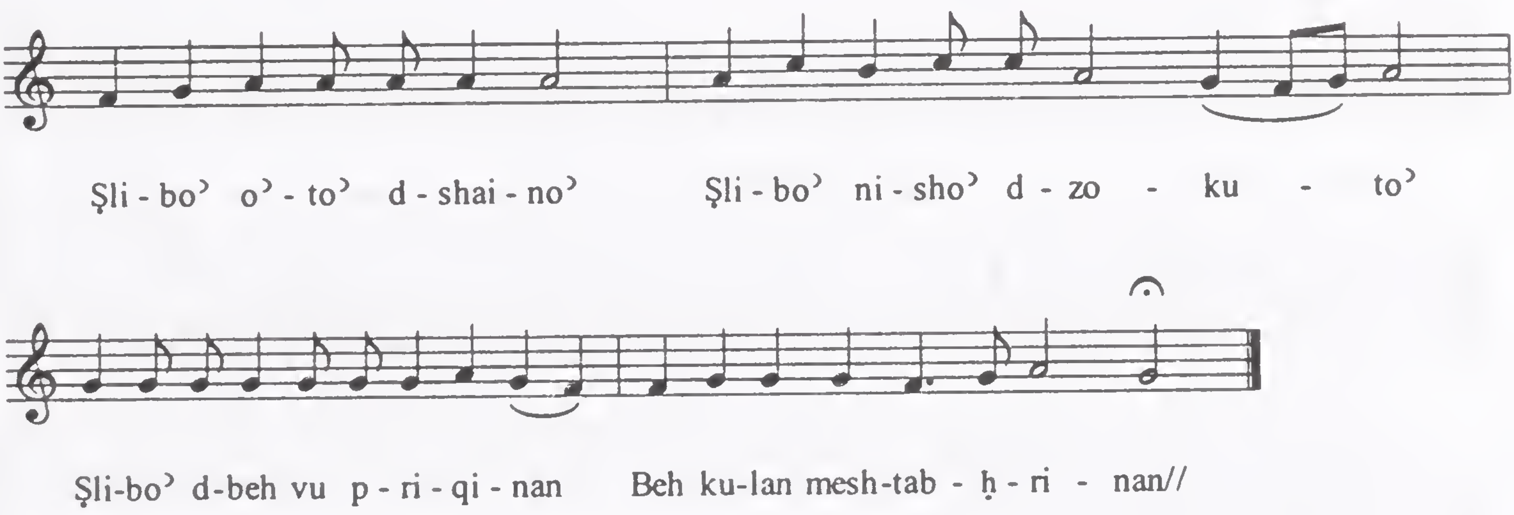


Hash d-ne-p-ru-k be - r - yo - to'//

Friday Sapro'-
'Enyono'-
Slibo O'tho'

ܥܢܝܢܐ ❖

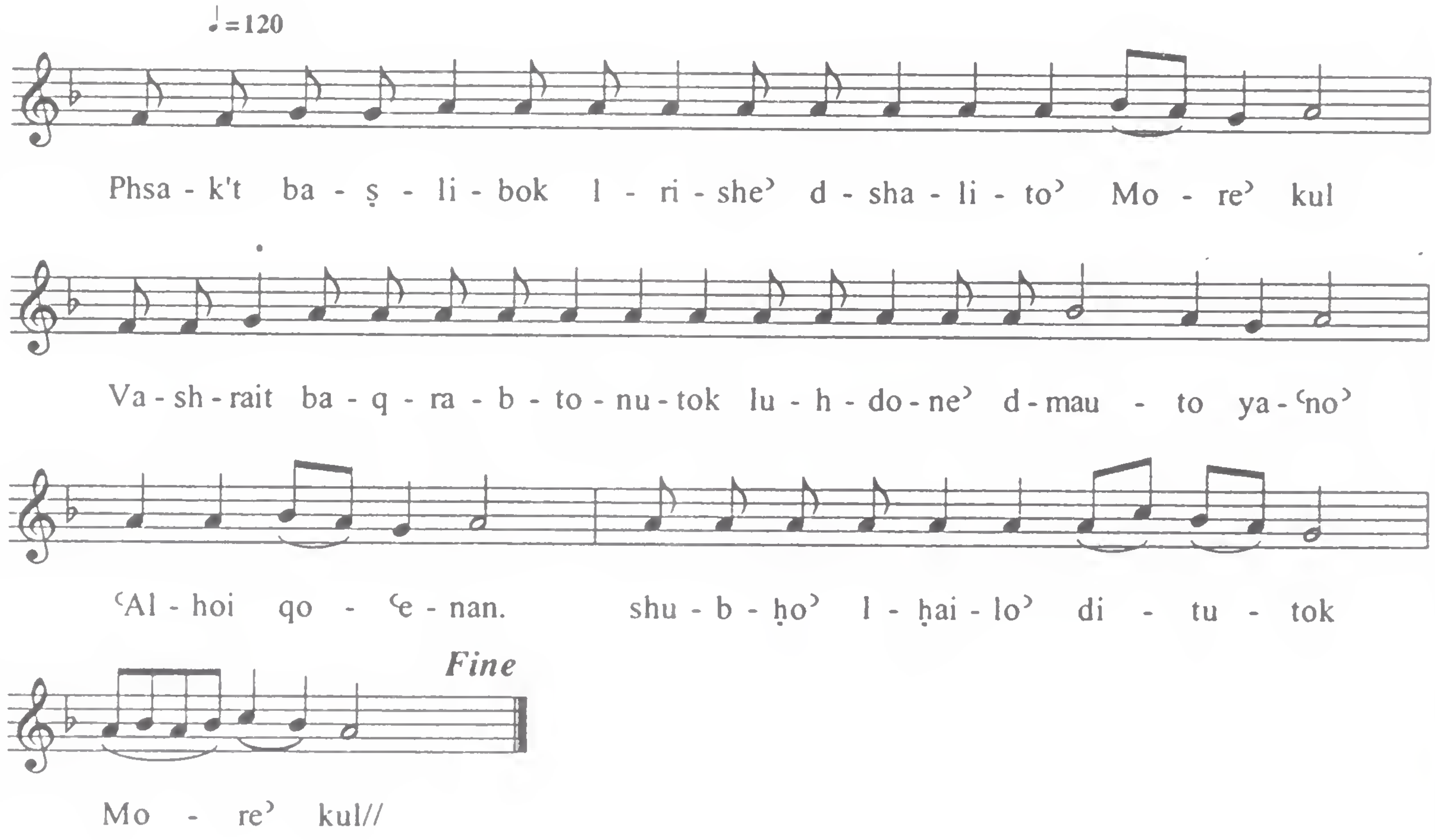
ܨܠܝܒܐ ܐܬܐ ܕܫܝܢܐ . ܨܠܝܒܐ ܢܝܫܐ ܕܙܟܘܬܐ .
ܨܠܝܒܐ ܕܒܗ ܗܘ ܦܪܝܩܝܢܢ . ܘܒܗ ܟܠܢ
ܡܫܬܒܗܪܝܢܢ ❖ ܒܡܫܡܪܘܬܐ ܘܐܫܡܥܬܢܐ . ܢܫܡܐ



Friday
1st 'Eqbo'- Psaqth Baslibo'

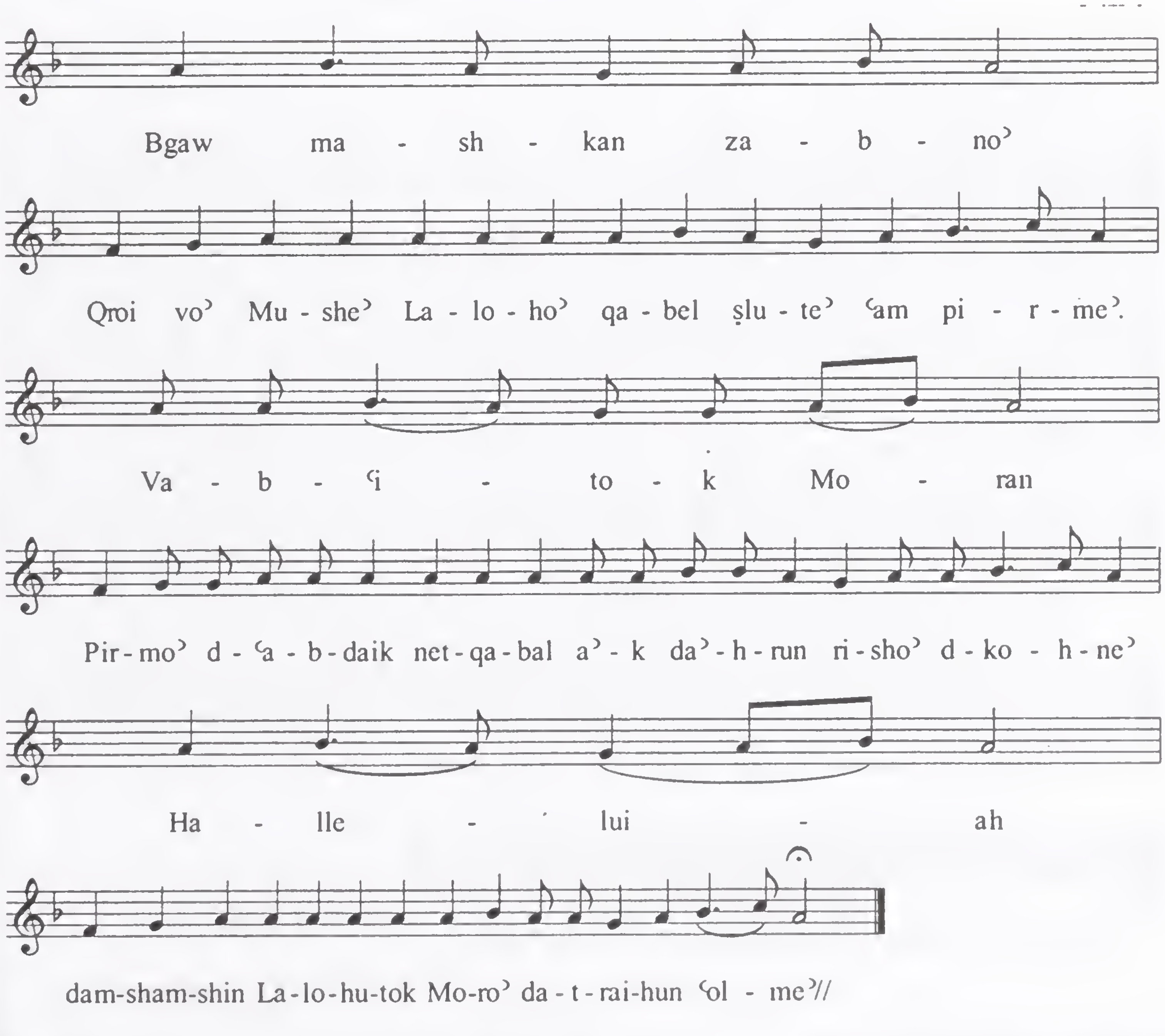
ܒܥܘܬܐ ✤

ܦܣܩܬ ܒܨܠܝܒܟ ܠܪܝܫܗ ܕܫܠܝܛܐ ܡܪܐ ܟܠ.
ܘܫܪܝܬ ܒܩܪܒܬܢܘܬܟ ܠܘܚܕܢܐ ܕܡܘܬܐ ܝܥܢܐ.
ܥܠܝܗܝ ܩܥܝܢܢ. ܫܘܒܚܐ ܠܚܝܠܐ ܕܐܝܬܘܬܟ ܡܪܐ
ܟܠ ✤ ܫܘܒ ✤



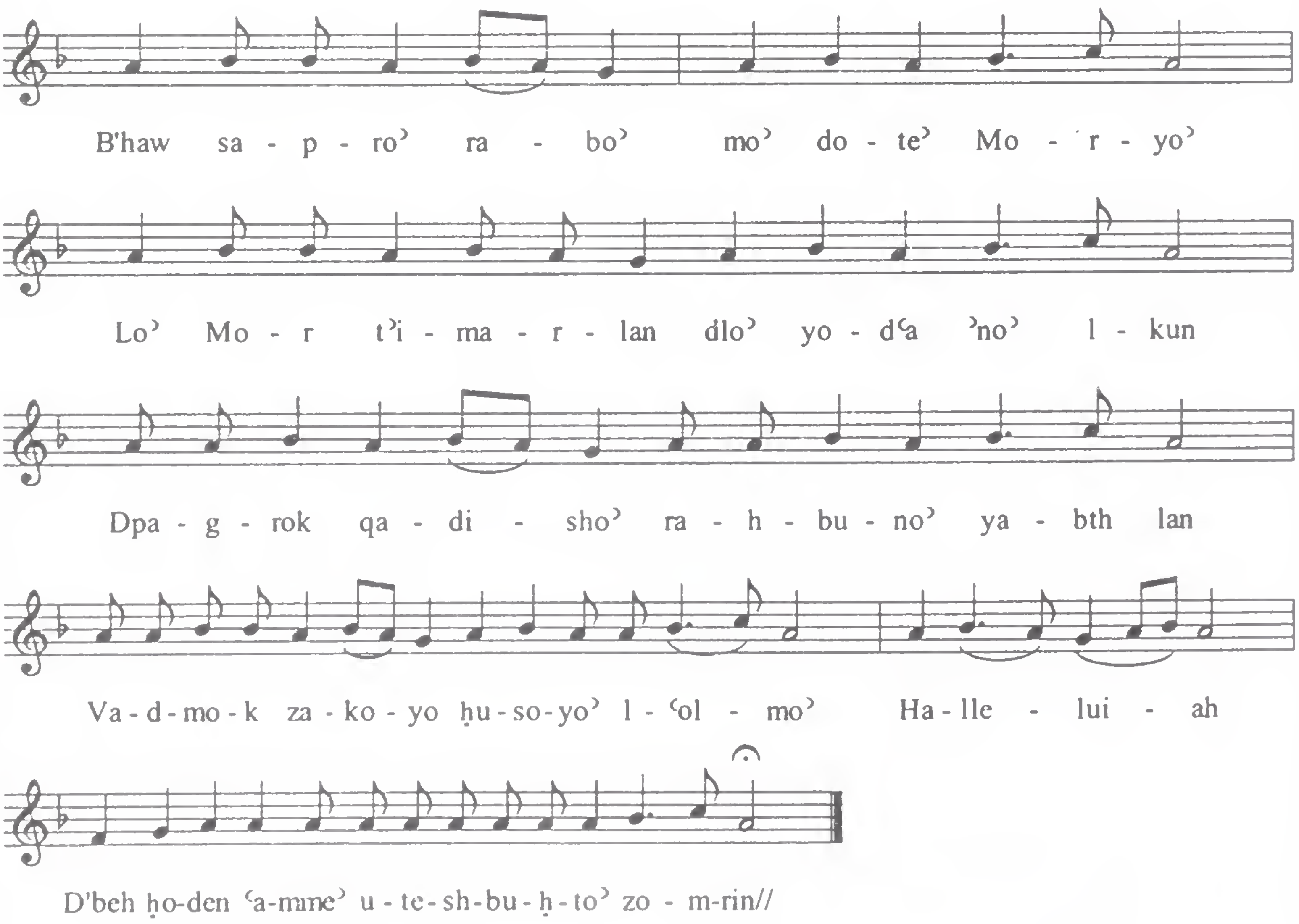
Friday -Sapro’
1st- Qolo’- Bgaw Nashkan zabno

ܒܓܘ ܡܫܟܢ ܙܒܢܐ . ܩܪܝܗܝ ܗ̄ܘܐ ܡܘܫܐ
ܠܐܠܗܐ ܘܩܒܠ ܨܠܘܬܗ ܥܡ ܦܪܡܗ . ܘܒܥܐ ܡܢܟ
ܡܪܢ . ܦܪܡܐ ܕܥܒܕܝܟ ܢܬܩܒܠ ܐܝܟ ܕܐܗܪܘܢ
ܪܫܐ ܕܟܗܢ̈ܐ . ܗ . ܕܡܫܡܫܝܢ ܠܐܠܗܘܬܟ ܡܪܝܐ
ܕܬܪܝܗܘܢ ܥܠܡ̈ܐ ❖



Friday-Sapro’
2nd Qolo’-
Bhaw sapro’ Rabo’

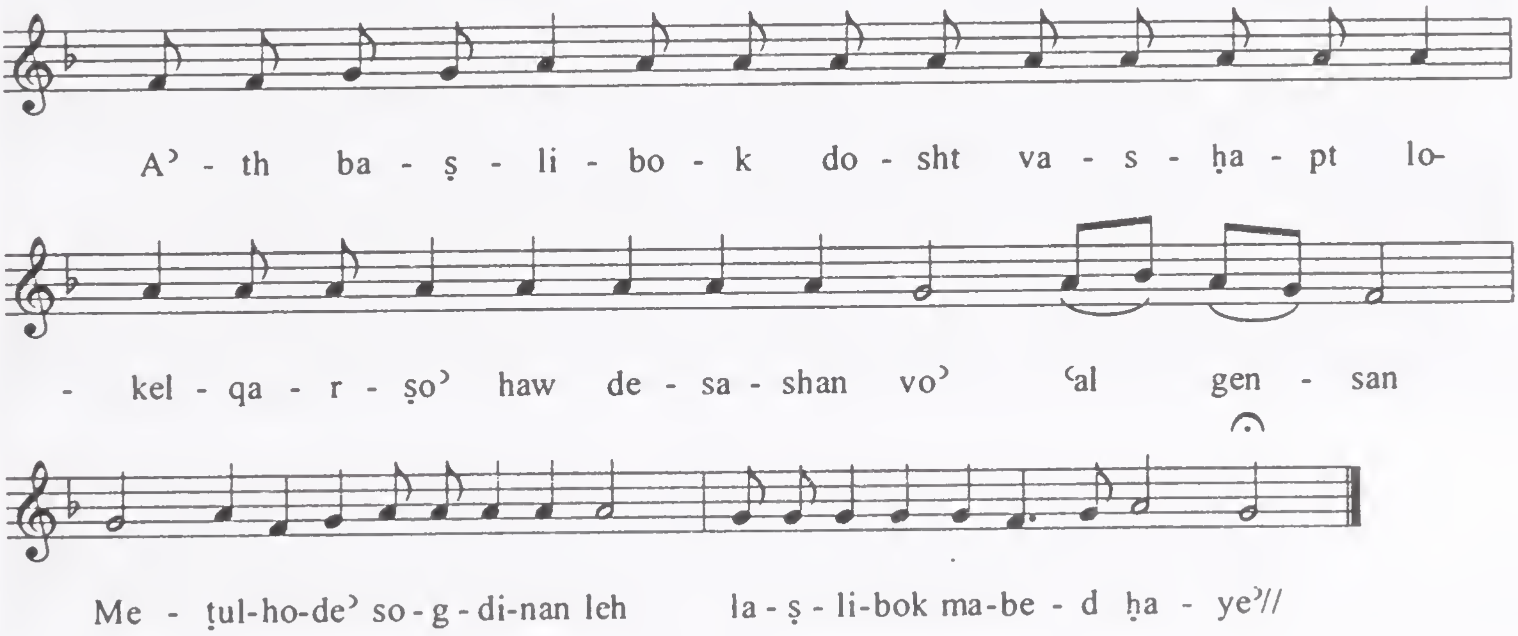
ܒܗܰܘ ܨܰܦܪܳܐ ܪܰܒܳܐ ܡܳܐ ܕܰܐܬܶܐ ܡܳܪܝܳܐ . ܠܳܐ
ܡܳܪܝ ܬܐܡܰܪܠܰܢ ܕܠܳܐ ܝܳܕܥܳܐ ܐܢܳܐ ܠܟܽܘܢ . ܕܦܰܓܪܳܟ
ܩܰܕܺܝܫܳܐ ܪܰܚܒܽܘܢܳܐ ܝܰܗܒܬ ܠܰܢ . ܘܰܕܡܳܟ ܙܰܟܳܝܳܐ
ܚܽܘܣܳܝܳܐ ܠܥܳܠܡܳܐ . ܗ . ܕܒܶܗ ܚܳܕܝܢ ܥܰܡܡܶܐ
ܘܬܶܫܒܽܘܚܬܳܐ ܙܳܡܪܺܝܢ ❖



Friday - Sapro'
2nd- 'Eqbo'--
A'th Baslibok doshth

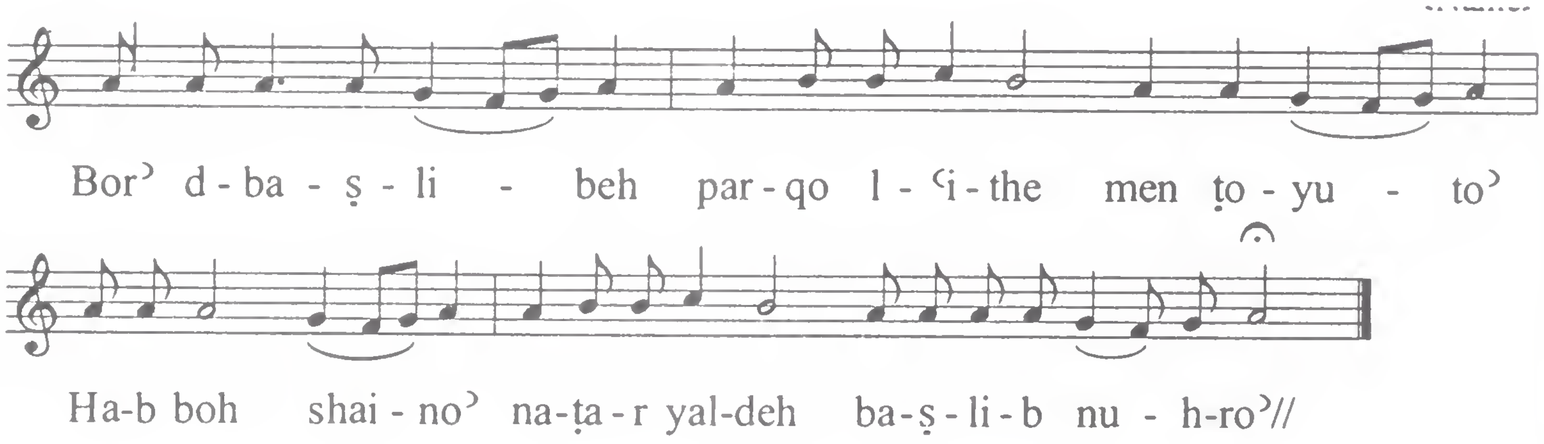
ܡܘܫ̈ܐ . ܩܘܡ ✤ ܒܥܘܬܐ ✤

ܐܬ ܒܨܠܝܒܟ ܕܫܬ ܘܫܚܦܬ ܠܩܠܩܪܨܐ ܗܘ
ܕܣܐܢ ܗܘܐ ܥܠ ܓܢܣܢ . ܘܡܛܠܗܕܐ ܣܓܕܝܢ-
ܢܢ ܠܗ ܠܨܠܝܒܟ ܡܒܥ ܚ̈ܝܐ ✤ ܫܘܒ ✤



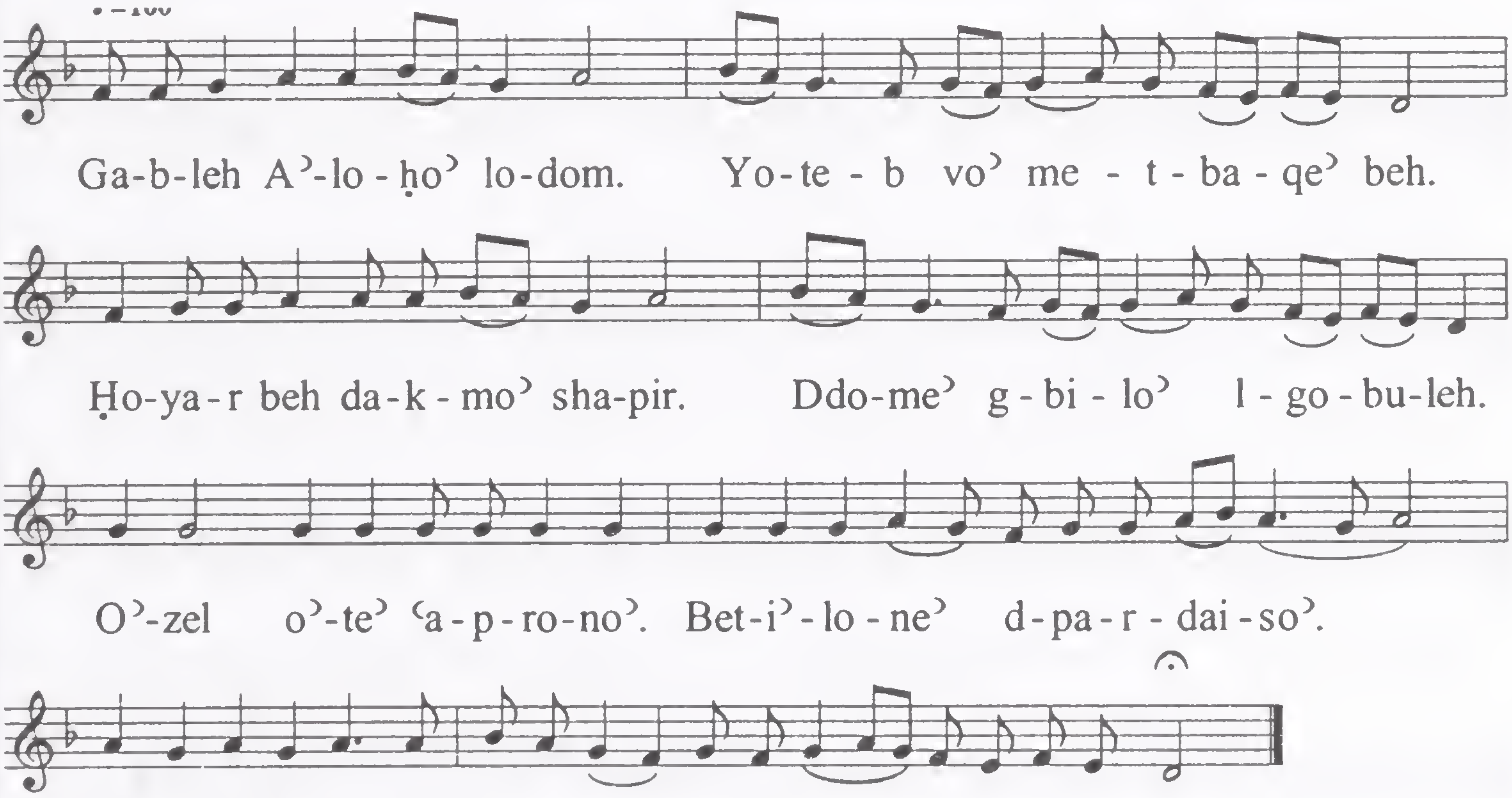
Friday Sapro'
Bo'uto' of Mar Jacob

ܒܪܳܐ ܕܰܒܨܠܺܝܒܶܗ ܦܪܰܩܳܗ̇ ܠܥܺܕܬܶܗ ܡܶܢ ܛܽܘܥܝܽܘܬܳܐ.
ܗܰܒ ܒܳܗ̇ ܫܰܝܢܳܐ ܘܢܰܛܰܪ ܝܰܠܕܶܝ̈ܗ̇ ܒܨܠܺܝܒ ܢܽܘܗܪܳܐ܀



Friday Sapro'
Qolo' after quqilion- Gable Aloho' Lodom

ܓܒܠܗ ܐܠܗܐ ܠܐܕܡ . ܝܬܒ ܗܘܐ ܘܡܬܒܩܐ
ܒܗ . ܚܐܪ ܒܗ ܕܟܡܐ ܫܦܝܪ . ܕܕܡܐ ܓܒܝܠܐ
ܠܓܒܘܠܗ . ܐܙܠ ܐܬܐ ܥܦܪܢܐ . ܒܝܬ ܐܝܠܢܐ
ܕܦܪܕܝܣܐ . ܘܛܗܝܪܝܢ ܥܝܪܐ . ܒܥܦܪܢܐ ܟܡܐ
ܐܬܪܡܪܡ ❖ ܫܘܒܚܐ ܠܡܢ ܕܒܪܝܗ ܠܐܕܡ . ܟܕ ܢܦܩ

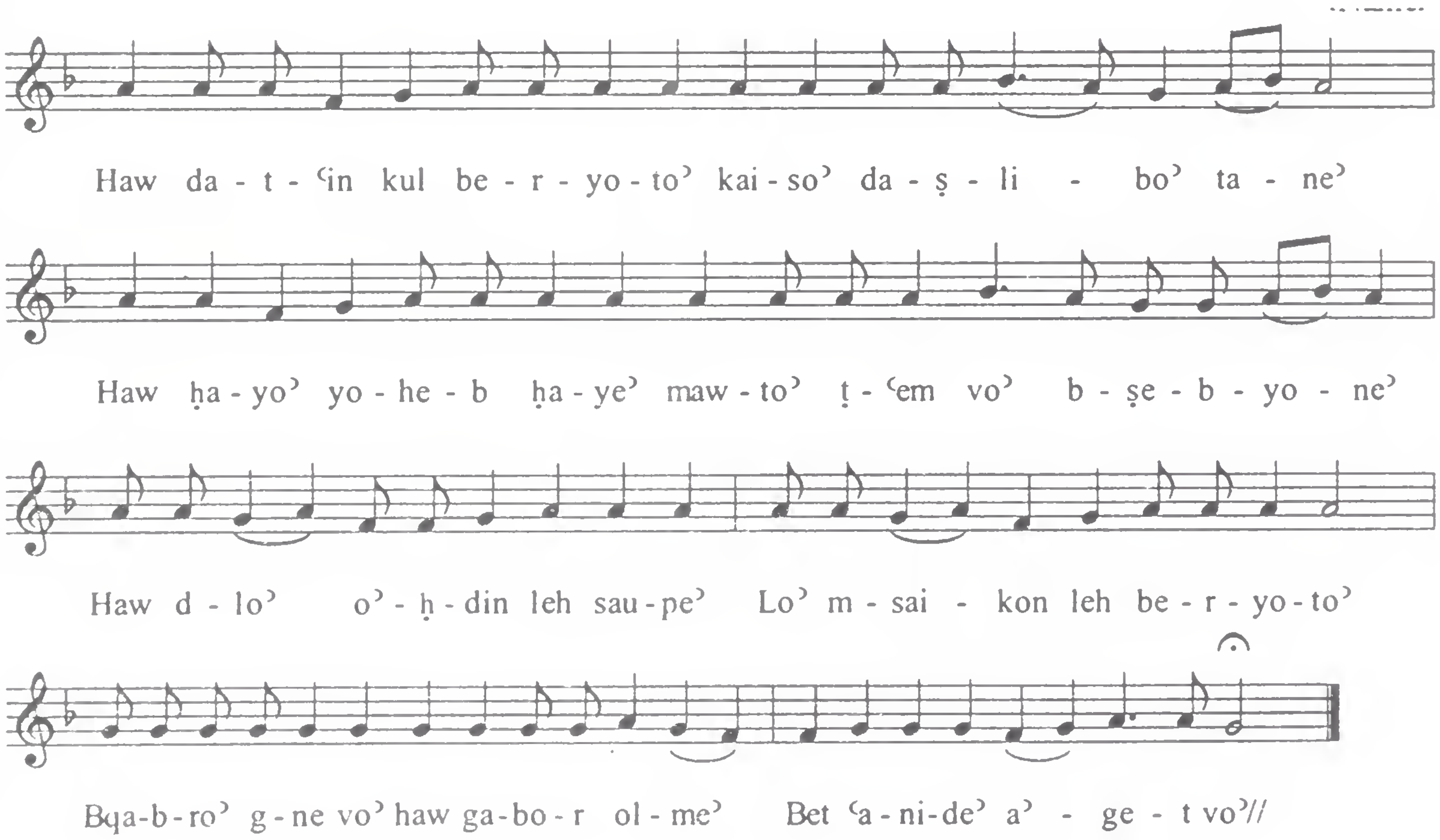


Friday Ramsho
-1st 'Eqbo'- Haw dat'in kul

Haw Datin kul Beryoto

ܒܥܘܬܐ ◆

ܗܿܘ ܕܛܥܝܢ ܟܠ ܒܪ̈ܝܬܐ ܩܝܣܐ ܕܨܠܝܒܐ
ܛܥܝܢܗ . ܗܿܘ ܚܝܐ ܝܗܒ ܚܝ̈ܐ ܡܘܬܐ ܛܥܡ ܗܘܐ
ܒܨܒܝܢܗ . ܗܿܘ ܕܠܐ ܐܚܕܝܢ ܠܗ ܣܘܦ̈ܐ . ܘܠܐ
ܡܫܝܟܢ ܠܗ ܒܪ̈ܝܬܐ . ܒܩܒܪܐ ܓܢܐ ܗܘܐ ܗܿܘ
ܓܒܪ ܥܠܡܐ . ܒܝܬ ܥܢܝ̈ܕܐ ܐܓܝܪ ܗܘܐ ❖ ܫܘܒܚ ❖



SATURDAY

Ramsho'

Lkun tubaikun	*'Eqbo'*	See 'Enyono'
A'm d-kulhun	*Qolo'-1*	Kyonoyo',
Bramsho dshalem	*Qolo'-2*	· Rish Qolo' of *Traihun 'olme'* –
A'k damrahem	*Quqilion*	Rekno'-1
Ra'me d-nuhomo'	*'Eqbo'*	Lmite' da'teq See *O' Sohde' { Ma'urbo'-1(3)}*
Abrohom som lok	*Qolo'*	*Traihun 'Olme'(special for Saturday)*
L'abdaik	*Bo'uto'*	Mor Ya'qub *(Special for Friday)*

Sutoro'

A'lepain Moryo'	*Qolo'*	Hableh L-'Itok. Rekno'-1
Qorenan lok	*Bo'vuto'*	MorJacob ,in rekno'- 1

Lilyo'

Liqoro' valteshbuhto'	*Enyono'*	*See 'Enyono'*

Qaumo-1

Lau had iled	*'Eqbo'*	Abo ktab vo' - *Gushmonoyo'*
A'k 'etro'	*Qolo'*	Mo' Rhimin (*Gushmonoyo'*)

Slutek 'aman	*Bo'uto'*	Mor Jacob(Ya'qub) *(Gushmonoyo')*

Qaumo-2

Lkun tubaikun	*'Eqbo'*	A'bo' ktab vo' *(Gushmonoyo')*
Mo' rhimin	*Qolo'*	(*Gushmonoyo'*)
Moran e'traham	*Bo'uto'*	Mor Ephrem

Qaumo'-3

Beth I'lone'	*'Eqbo'*	A'bo' ktab vo'
Mshiho' lo'	*Qolo'*	Shlome' da'bo' *(Gushmonoyo')*

Qaumo-4

Zadiqo'	*Quqilion*	Based on the rekno' of that day
Baslavoteh	*Qolo'*	Mo rhimin (*Gushmonoyo'*)
Moran e'traham	*Bo'uto'*	Mor Ephrem

Sapro'

Lo' te'ul l-dino'	*'Enyono'*	*See 'Enyono'*
A'shvon lhaw	*'Eqbo'*	Like "*Lo' te'ul l-dino*"'
B'etro' dbesme'	*Qolo'-1*	Kyonoyo' *'In Sohde'*
Bsapro' tob'in	*Qolo'-2*	Rish Qolo' *Ptah li tar'eh*
Kohnaik	*Quqilion*	Rekno-8
Regle'	*'Eqbo'*	"

Gableh A'loho'	*Qolo'*	Ptah li tar'eh (*Special tune)*
L-Kohnaik a'nih	*Bo' uto'*	Mor Jacob(Ya'qub)

Tlot Sho'in

Kohne vamshamshone'	*Qolo'*	Lok Moryo' qorenan (*Gushmonoyo')*

Shet Sho'in

Shmayo' hato'	*Qolo'*	Ptah li tar'eh –(*Gusmonoyo')*

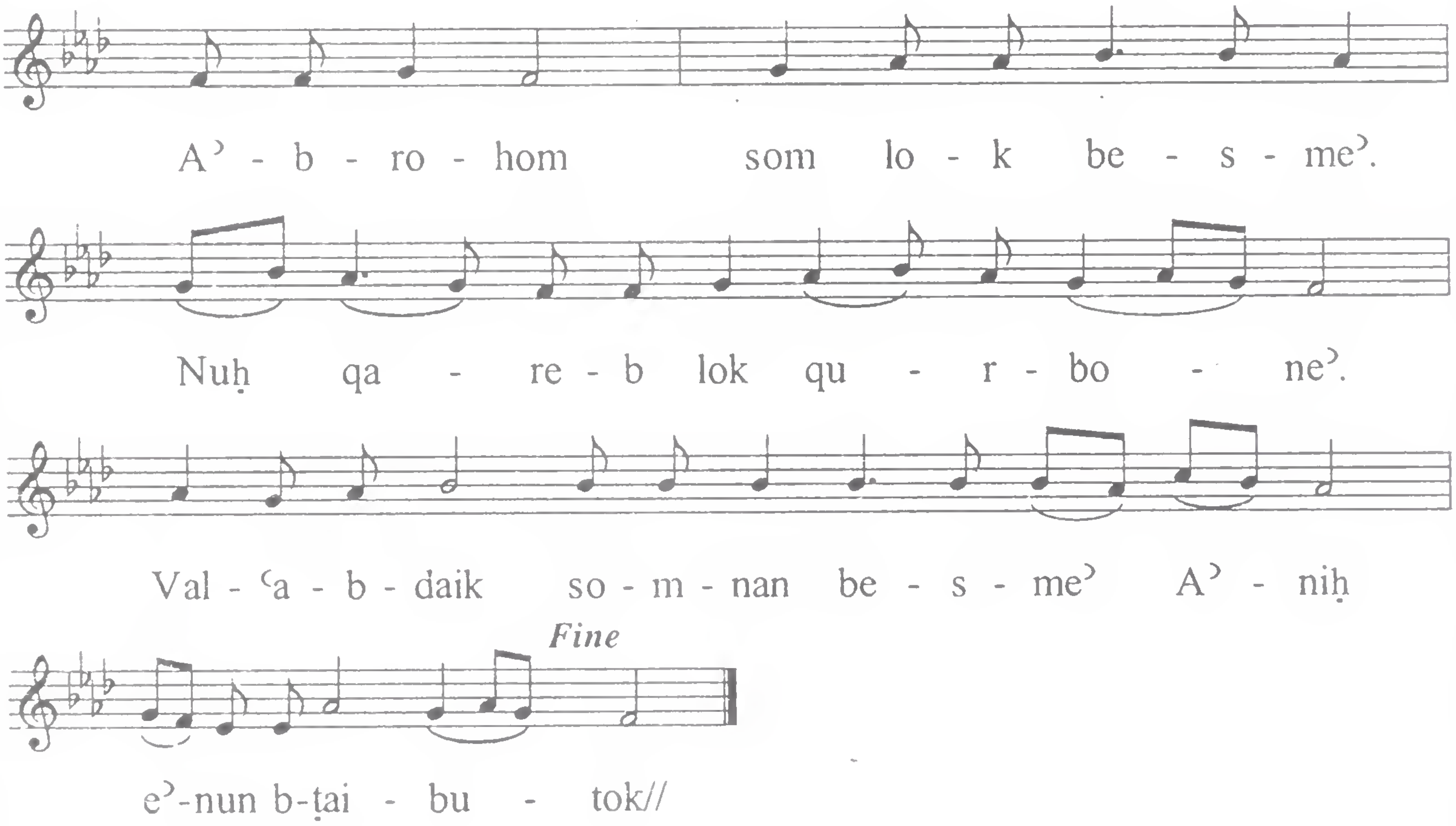
Tsh'a Sho'in

A'k qolo'	*Qolo'*	E'no' 'no' nuhro' *(Gushmonoyo'*)

Saturday Ramsho'
Qolo' of quqilion- A'brohom Som lok

ܩܠܐ ܕܩܘܩܠܝܘܢ ܕܫܒܬܐ ܀

ܐܒܪܗܡ ܣܡ ܠܟ ܒܫܡܝܐ. ܢܘܚ ܩܪܒ ܠܟ
ܩܘܪܒܢܐ. ܘܠܥܒܕܝܟ ܣܡܢܢ ܒܫܡܝܐ. ܐܢܝܚ
ܐܢܘܢ ܒܛܝܒܘܬܟ ܀ ܐܒܪܗܡ ܘܐܝܣܚܩ ـــــ



Saturday Ramsho'-
1st Qolo'
'Am D-Kulhun Qadishaik

ܥܡ ܕܟܠܗܘܢ ܩܕܝܫܝܟ. ܐܢܝܚ ܡܠܟܐ
ܡܫܝܚܐ. ܠܢܦܫܬܐ ܕܥܒܕܝܟ ܒܫܠܡܐ. ܐܝܟܐ ܕܠܐ
ܡܡܠܟ ܡܘܬܐ. ܘܠܐ ܚܫܐ ܘܠܐ ܟܪܝܘܬܐ. ܐܠܐ ܚܝܐ
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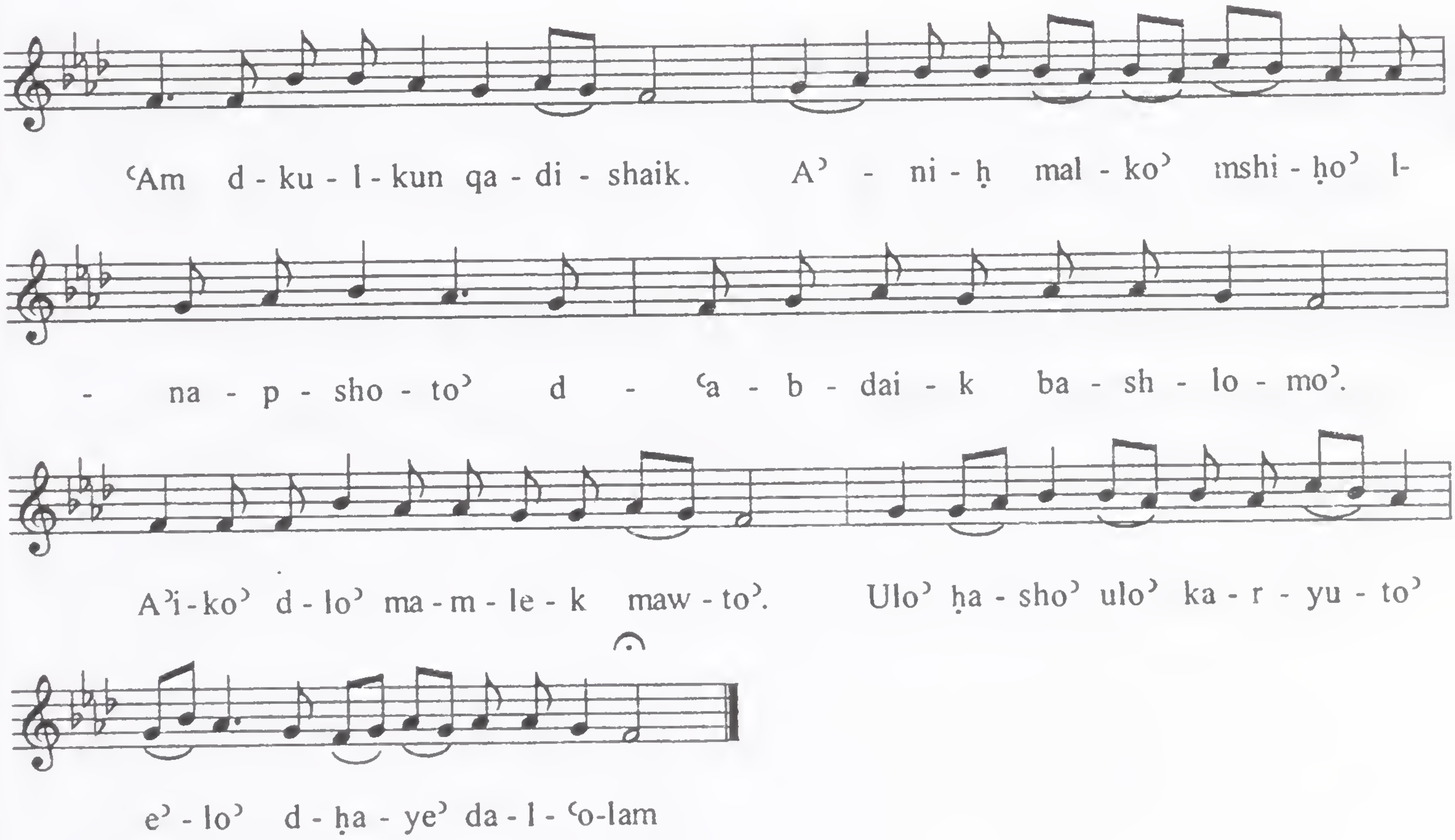

Saturday Ramsho'.
2nd Qolo'
- Bramsho' Dshalem

ܒܪܡܫܐ ܕܫܠܡ ܒܗ ܟܐܢܐ. ܥܡܠܝܗܘܢ
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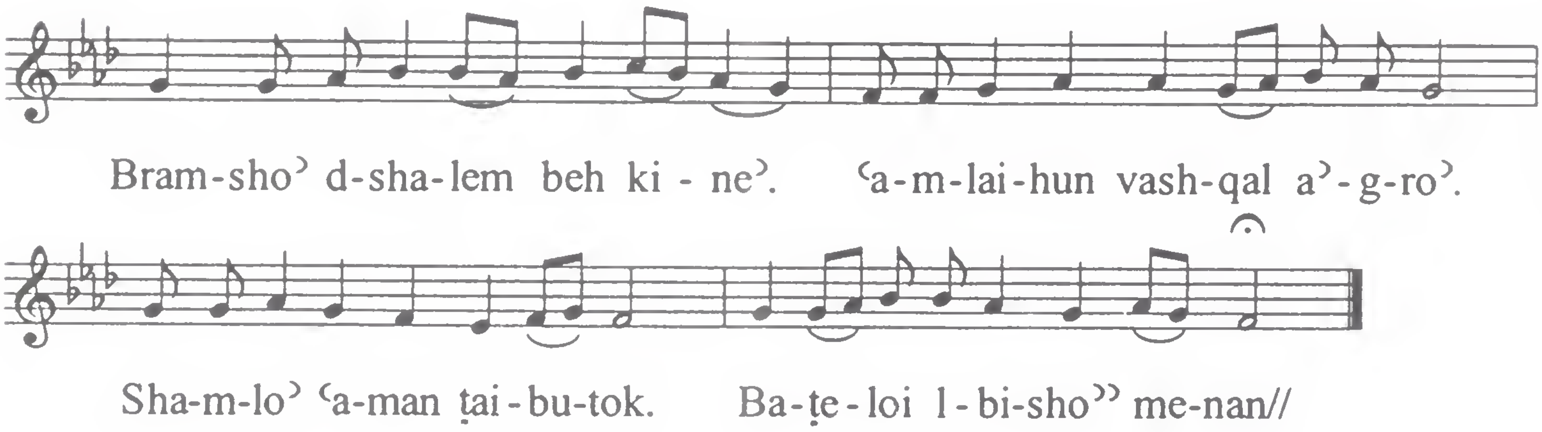
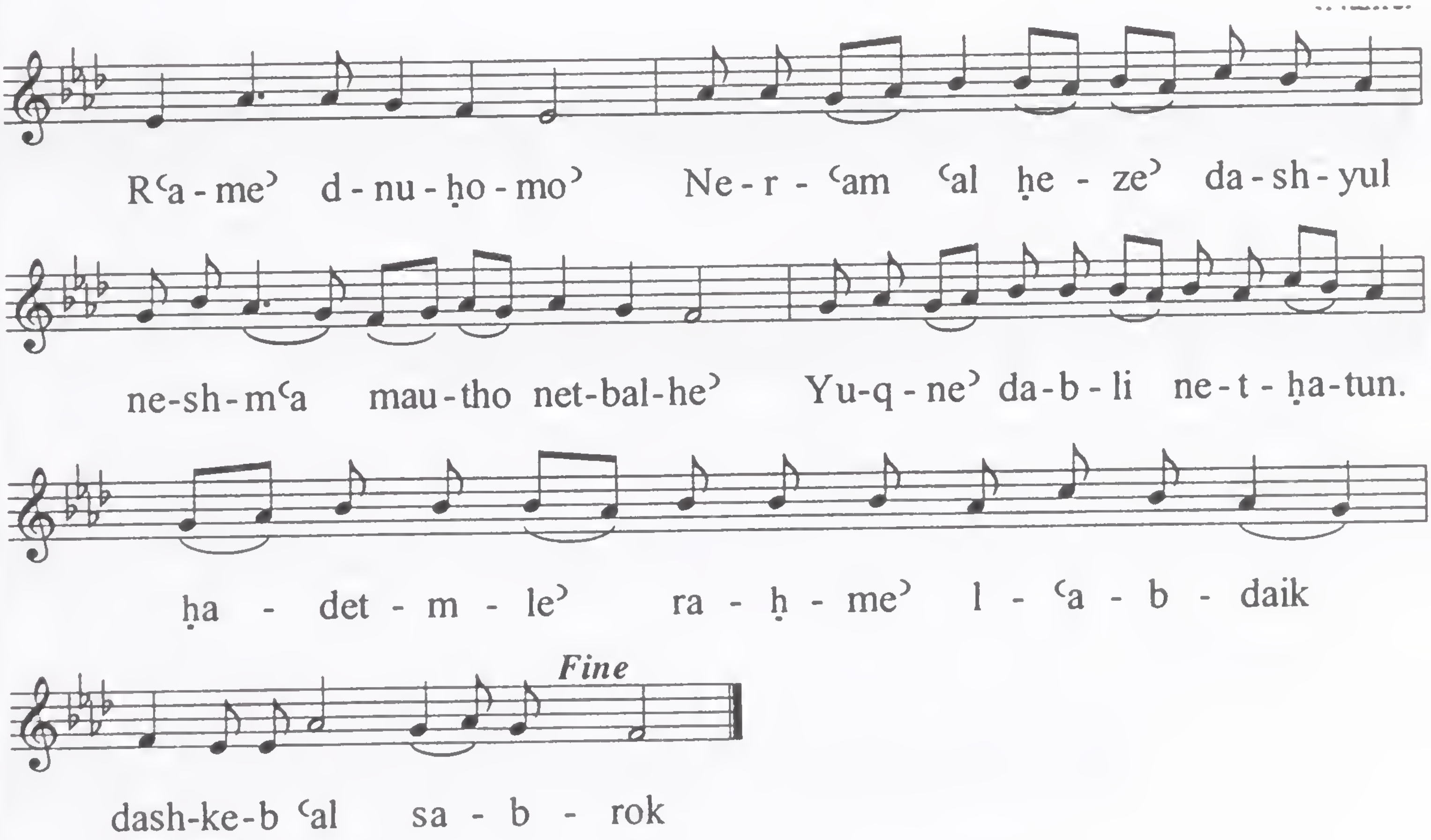


Saturday Ramsho' - Qolo' of quqilion Ra'me Dnuhomo'

ܫܒܬܐ . ܪܡܫܐ . ܩܘܩܠܝܘܢ ܒܩܠܐ ܕܪ̈ܥܡܐ ܕܢܘܚܡܐ ◆

ܪ̈ܥܡܐ ܕܢܘܚܡܐ . ܢܪܥܡ ܥܠ ܚ̈ܙܐ ܕܫܝܘܠ
ܘܢܫܡܥ ܡܘܬܐ ܘܢܬܒܠܗ . ܝܘܩ̈ܢܐ ܕܒܠܝܘ
ܢܬܚܬܘܢ . ܚܕܬ ܡܠܐ ܪ̈ܚܡܐ ܠܥܒ̈ܕܝܟ ܕܫܟܒܘ
ܥܠ ܣܒܪܟ ❖ ܫܘܒܚܐ ❖



Saturday Lilyo'
Liqoro' Val tesh

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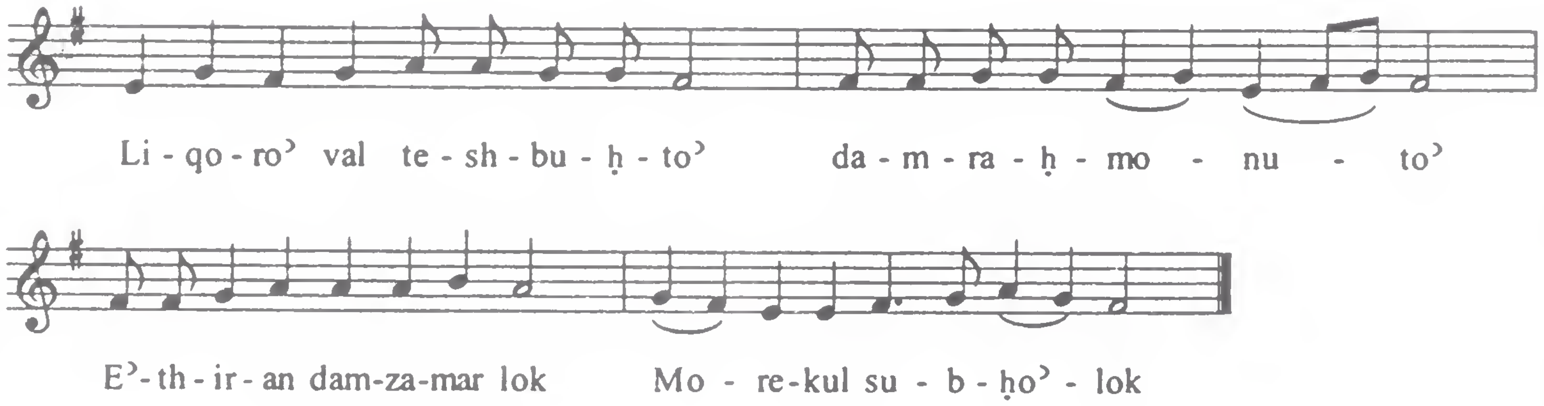
ܠܐܝܩܳܪܳܐ ܘܰܠܬܶܫܒܽܘܚܬܳܐ ܕܡܪܰܚܡܳܢܽܘܬܳܟ݂ .

ܥܬܺܝܕܺܝܢܰܢ ܕܢܙܰܡܰܪ ܠܳܟ݂ . ܡܳܪܳܐ ܟܽܠ ܫܽܘܒܚܳܐ ܠܳܟ݂ ❖



Saturday Sapro'
2nd Qolo'
- Bsapro Tobin

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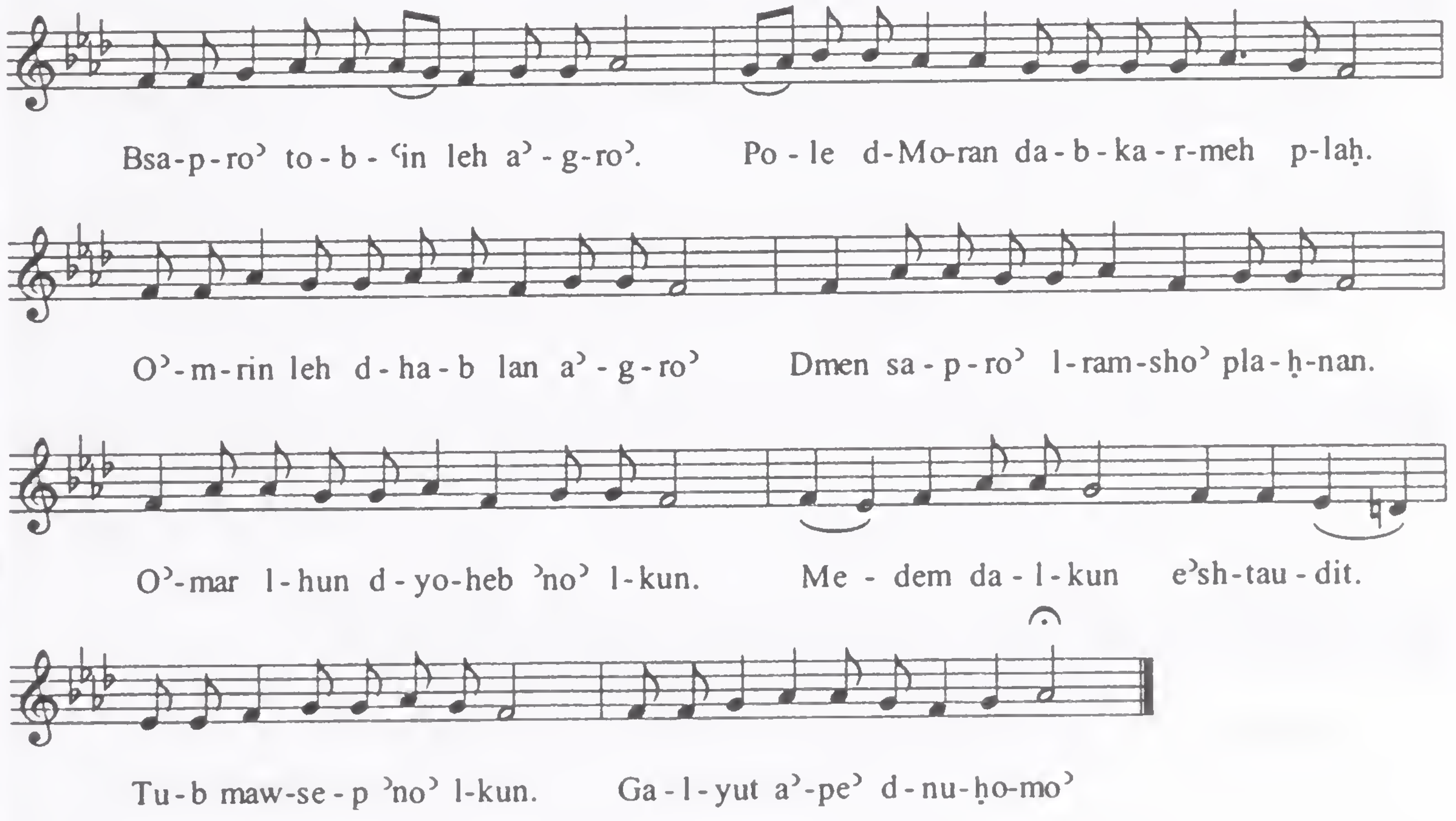
ܒܟܪܡܗ ܕܡܪܢ. ܐܡܪܝܢ ܠܗ ܘܗܒ ܠܢ
ܐܓܪܐ. ܕܡܢ ܨܦܪܐ ܠܪܡܫܐ ܦܠܚܢ. ܐܡܪ
ܠܗܘܢ ܕܝܗܒ ܐܢܐ ܠܟܘܢ. ܡܕܡ ܕܠܟܘܢ
ܐܫܬܘܕܝܬ. ܛܘܒ ܡܘܣܦ ܐܢܐ ܠܟܘܢ. ܓܠܝܘܬ
ܐܦܐ ܕܢܘܚܡܐ ❖

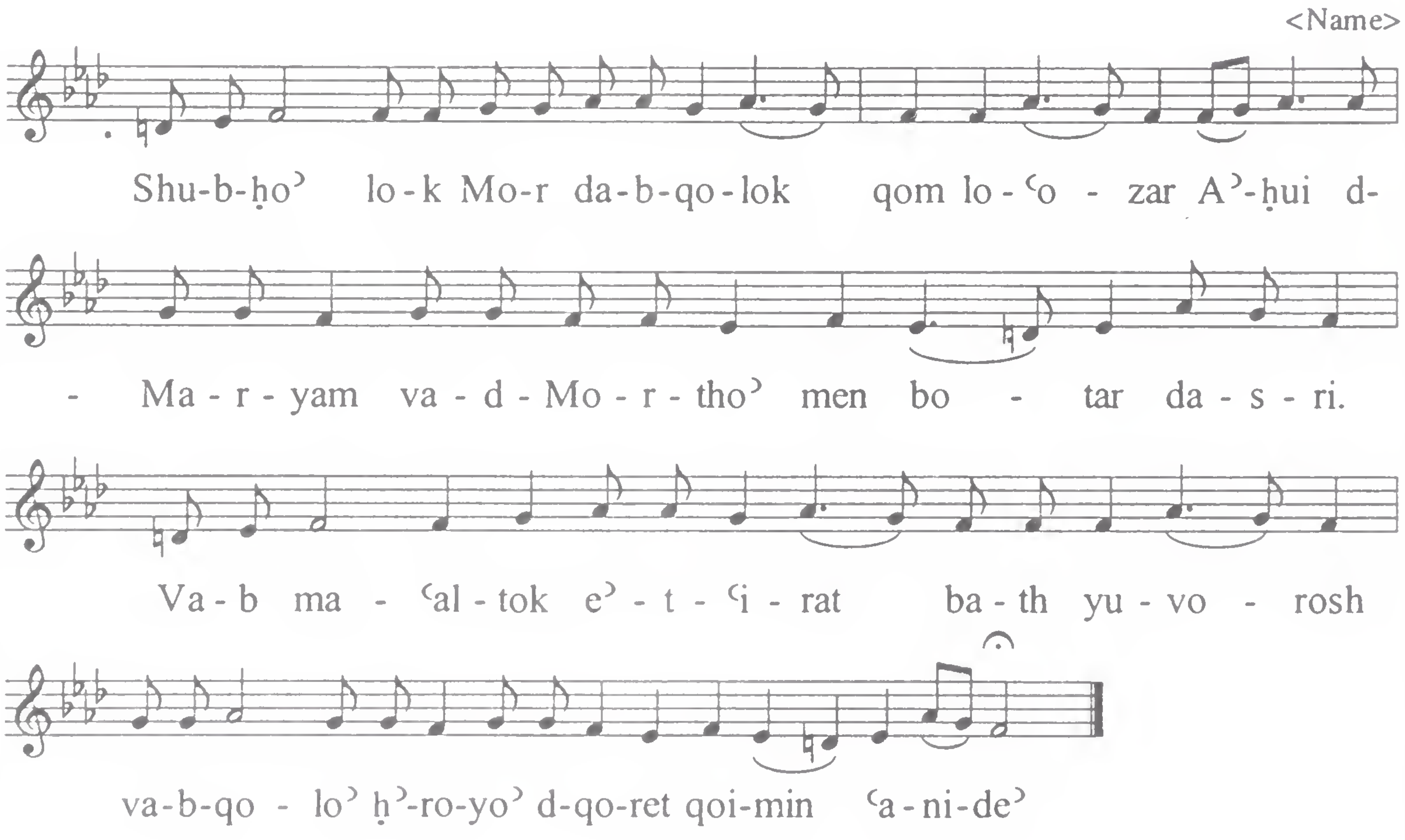


Saturday-Sapro’
1st Qolo’-
_ L-qabro’ nohet shultone’

ܥܢܝܢܐ ܕܣܗܕܐ ܘܩܕܝܫܐ ܠܚܡ ܀ ܗ ܀

ܠܩܒܪܐ ܢܚܬ ܫܘܠܛܢܗ ܕܗܘ ܚܝܐ ܡܚܝܢܐ.
ܘܡܫܒܚܝܢ ܠܟ ܠܘܩܒܠܟ ܥܠܡܝܢ ܡܠܐܟܐ . ܘܣܪܦܐ
ܘܪܒܘܢ ܩܠܩܠܣܝܢ ܘܡܫܒܚܝܢ ܠܟ ܡܫܝܚܐ . ܢܒܝܐ
ܘܫܠܝܚܐ ܡܟܪܙܝܢ ܘܡܫܒܚܝܢ ܘܠܐ ܫܠܝܢ ܀

i`n Sohde`

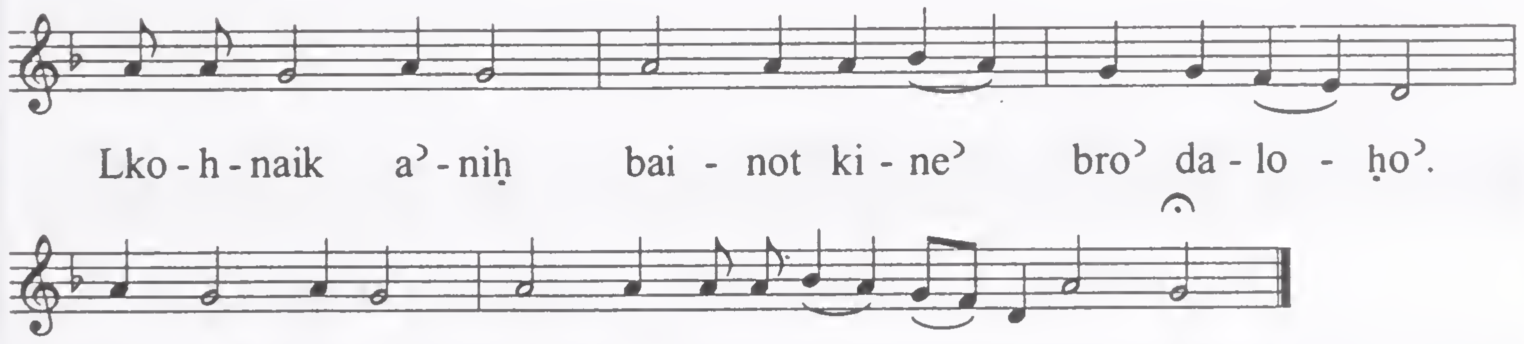


Saturday Sapro'
Lkohnaik Anih

ܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ ❖

ܠܟܗܢܝܟ ܐܢܝܚ ܒܝܢܬ ܟܐܢܐ ܒܪܐ ܕܐܠܗܐ

ܒܗܘܝ ܡܠܟܘܬܐ ܕܠܐ ܡܫܬܪܝܐ ܥܡ ܩܕܝܫܐ ❖



Saturday- Ramsho' 'Eqbo'
L'kun Tubaikun

ܕܥܩܒܐ ܕܪܡܫܐ ܕܝܘܡ ܫܒܬܐ.

ܬܘܠܬܐ ܕܩܘܡܐ ◆

ܐܬܐ ܠܟ ܡܪܢܐ ܠܐܠܗܐ ܕܬܢܝܚ ܢܦܫܗ ܥܒܕܐ p.176

ܡܪܢܐ ܒܪܢܫܐ p.16

ܥܩܒܐ ◆

ܠܟܘܢ ܛܘܒܝܟܘܢ. ܥܢܝܕܐ ܒܗܘ ܝܘܡܐ ܕܗܘܐ
ܢܘܚܡܐ. ܦܓܪܐ ܚܝܐ ܗܘ ܕܐܟܠܬܘܢ. ܘܕܡܐ
ܡܚܣܝܢܐ ܗܘ ܕܐܫܬܝܬܘܢ. ܡܩܝܡ ܠܟܘܢ ܒܓܒܐ
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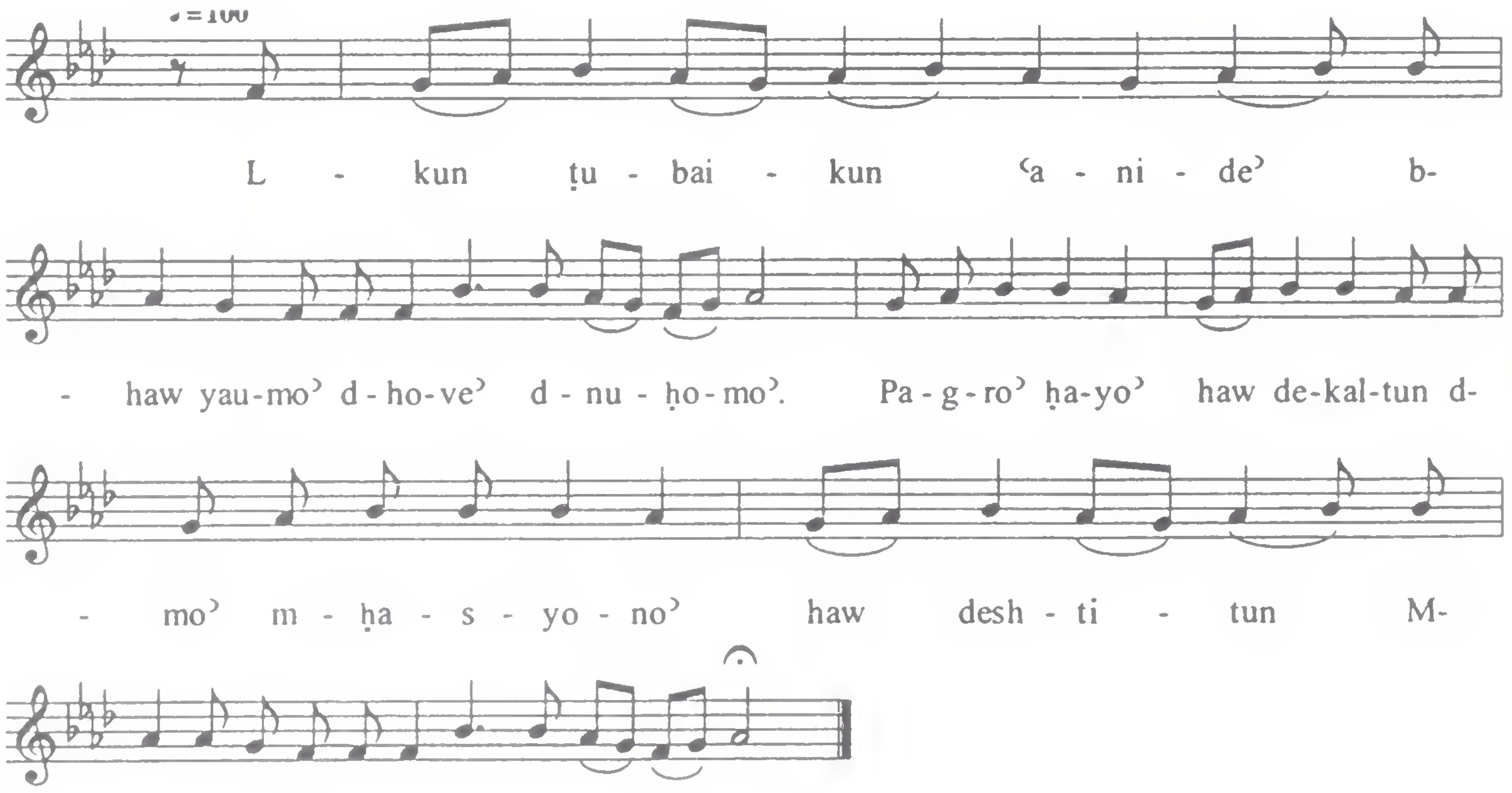
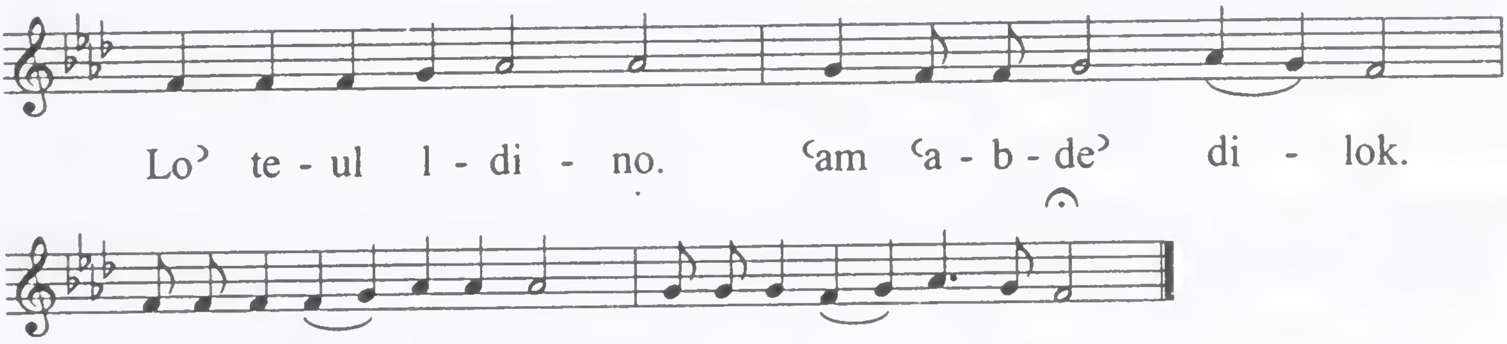


Saturday - Sapro'
- Lo' teul Ldino

ܥܢܝܢܐ :◆:

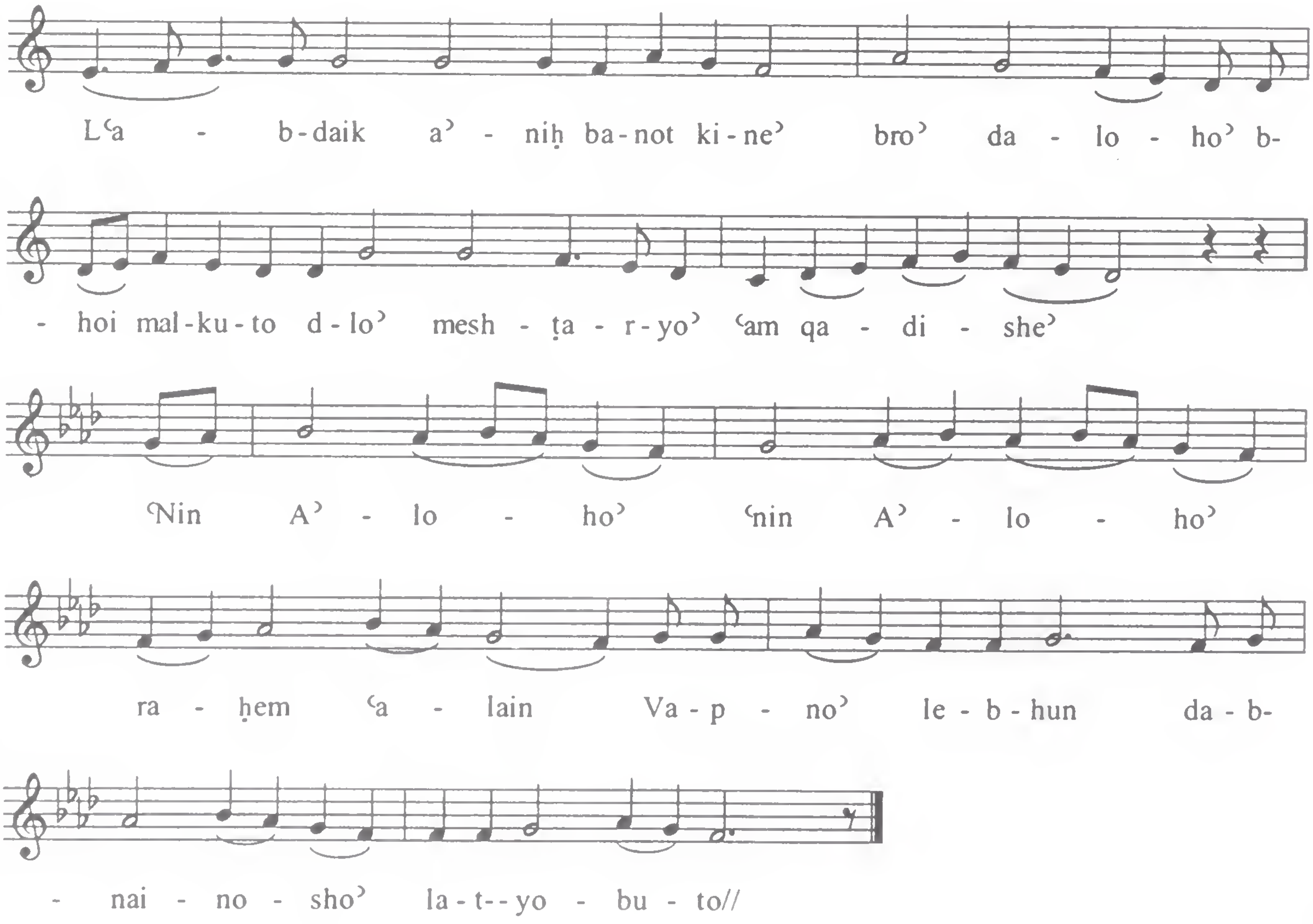
ܠܐ ܬܥܘܠ ܠܕܝܢܐ. ܥܡ ܥܒ̈ܕܐ ܕܝܠܟ. ܦܓܪܟ
ܡܪܝ ܘܕܡܟ. ܪܚܘܡܐ ܝܗܒܬ ܠܗܘܢ ❖



Saturday - Sapro' Bo 'uto' of Mor Jacob

ܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ ❖

ܠܥܒܕܝܟ ܐܢܝܚ ܒܢܬ ܟܐܢܐ ܒܪܐ ܕܐܠܗܐ .
ܒܗܝ ܡܠܟܘܬܐ ܕܠܐ ܡܫܬܪܝܐ ܥܡ ܩܕܝܫܐ ❖



Ktobo' dasluto' shimto'

The Ktobo' d-sluto' shimto' comprises the seven canonical hours[1] (prayers) of the seven days of the week of the West Syrian liturgical tradition. The daily offices are comprised of prayers, psalms and hymns that embody the Eastern Christian theology and ethos.

The Hours have been allegorically understood as a recollection of the key events of Christ's Passion. Thus, the Ramsho' (Last Supper), Sutoro' (experience of the Garden of Gethsemane), Lilyo' (questioning before the High Priest), Sapro' (trial and judgment of Pontius Pilate), Third Hour (journey to Golgotha), Sixth Hour (Hour of Crucifixion), and Ninth Hour (Hour of Christ's death upon the Cross) allowed the worshipper to share in the Passion of Christ.

The tones for Ramsho' and Sapro' are always fixed. The stanzas of the first and second Qole' of both Ramsho' and Sapro' are subdivided according to their subject. The general subdivisions are of the stanzas addressed to God, of the Godbearer, of the saints, of repentance, and of the departed. There are also stanzas in addition to this basic format depending upon the theme of the day. For example, the qole' of the Sixth Day (Friday) will include qole' that reflect upon the Cross. The structure of the Ramsho' and Sapro' Common Prayers are as follows:

Ramsho'

Qaumo'

Introductory Prayer

Psalms 141, 142, 119:105, and 117 [2]

Sapro'

Qaumo'

Introductory Prayer

Psalms 51 and 63

E'nyono'

Psalms 113

'Eqbo'	'Eqbo'
Promion + Sedro'	Promion + Sedro'
Qolo' I	Qolo' I
'Etro'	'Etro'
Qolo' II	Qolo' II
Quqlion/ Petgomo'	Quqlion/Petgomo'
'Eqbo'	'Eqbo'
Promion + Sedro'	Promion + Sedro'
Qolo' III	Qolo' III
Bo'uto'	Bo'uto'
Concluding Prayer	Concluding Prayer
Qaumo'	Qaumo'

The tones of the Third, Sixth, and Ninth Hours are variable. These prayers have a relatively simple structure and are comprised of an Introductory Prayer, *Prumion* + *Sedro*', *Qolo'*, and *Bo'uto'*. The tones for Sutoro' are fixed. The prayer is comprised of an Introductory Prayer, Promion + Sedro, *Qolo'*, *Bo'uto'*, Psalms 91 and 121, followed by the Praise of the Cherubim (which replaces the standard *qaumo'*). The tones for *Lilyo'* are variable. The structure of *Lilyo'* is as follows:

Introduction of Lilyo'

1. Qaumo'
2. Introductory Prayer
3. Psalms 135; 119:169-179; 117
4. E'nyono'

	First Qaumo'	Second Qaumo'	Third Qaumo'
5.	Introduction	Introduction	Introduction
6.	'Eqbo'	'Eqbo'	'Eqbo'
7.	Promion + Sedro'	Promion + Sedro'	Promion + Sedro'
8.	Qolo'	Qolo'	Qolo'
9.	Bo'uto' of Mor Jacob	Bo'uto' of Mor Ephrem	Bo'uto' of Mor Ba'lai

Fourth Qaumo'

10. Halleluiah! Halleluiah! Halleluiah! Glory be to Thee, O God! (3x)
11. Prayer Remembering Fathers and Teachers
12. Promion + Sedro'
13. Magnificat (Luke 1:46-55)
14. *Ma'urbo'*
15. Psalm 133
16. 'Enyono'
17. Psalms 148, 149, 150
18. Quqlion/Petgomo'
19. 'Eqbo'
20. Promion + Sedro
21. Qolo'
22. Bo'uto'
23. Hymn of the Angels
24. Qaumo'

Today, the Malayalam translations of the Book of Common Prayers are popular among the Syriac churches of India. These translations helped extend the West Syriac liturgical life to the local parishes

both in towns and villages throughout India. While most Syrian Christians in India utilize the prose translations of the Common Prayers, the rich hymnography is still used and preserved in the main centers of the Church such as the seminaries, monasteries, and other such institutions.

(Footnotes)

1. The Pampakuda version records that the 12 century Patriarch of Antioch, Ignatius Bar Wahib, recognized ten hours of prayer in the *Shimto'*. He accepts the seven standard hours, but counts *Lilyo* as four offices of prayer, not one. He explains this allegorically saying that the ten offices are intended to edify the five external and five internal senses of the human being

2 Psalm 51 is used on Sundays and other feast days and read prior to other Psalms

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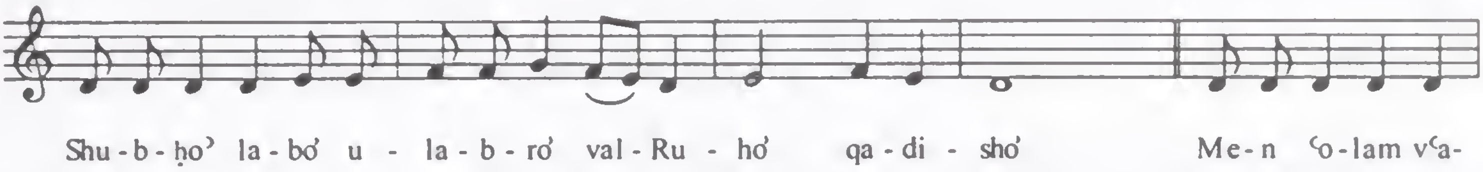
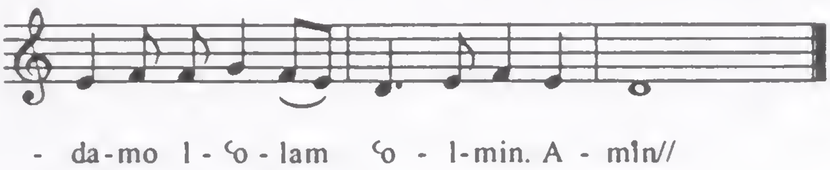
Shub'ho and Men olam -1





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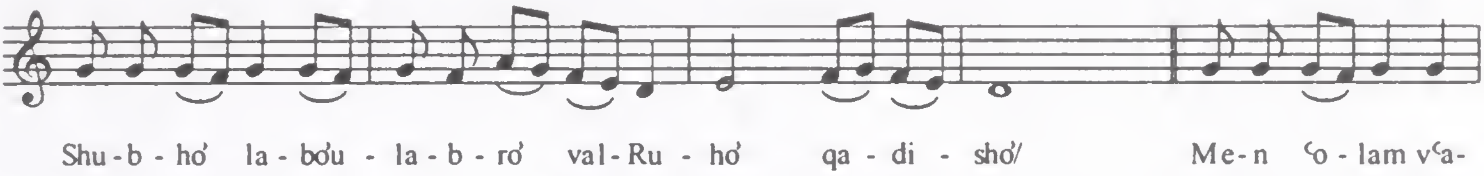

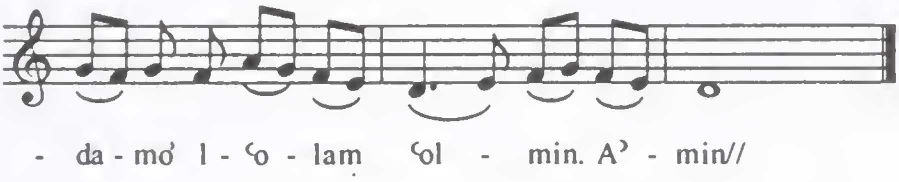

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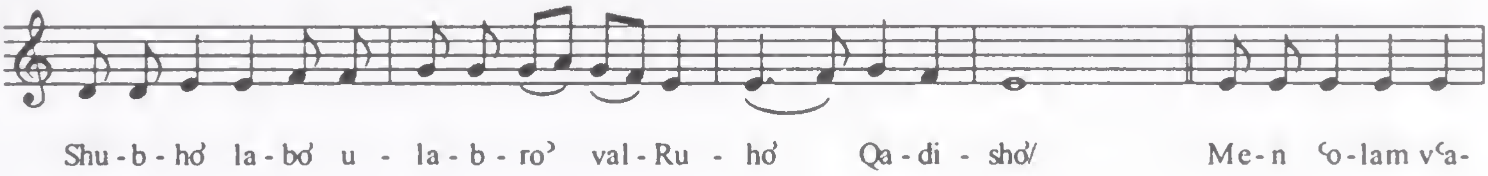
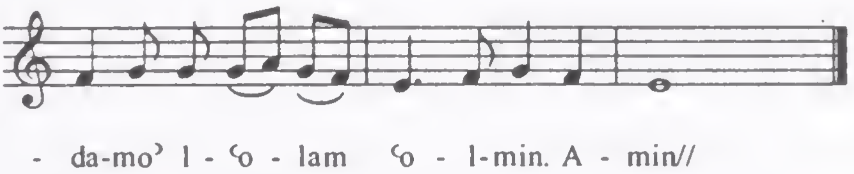
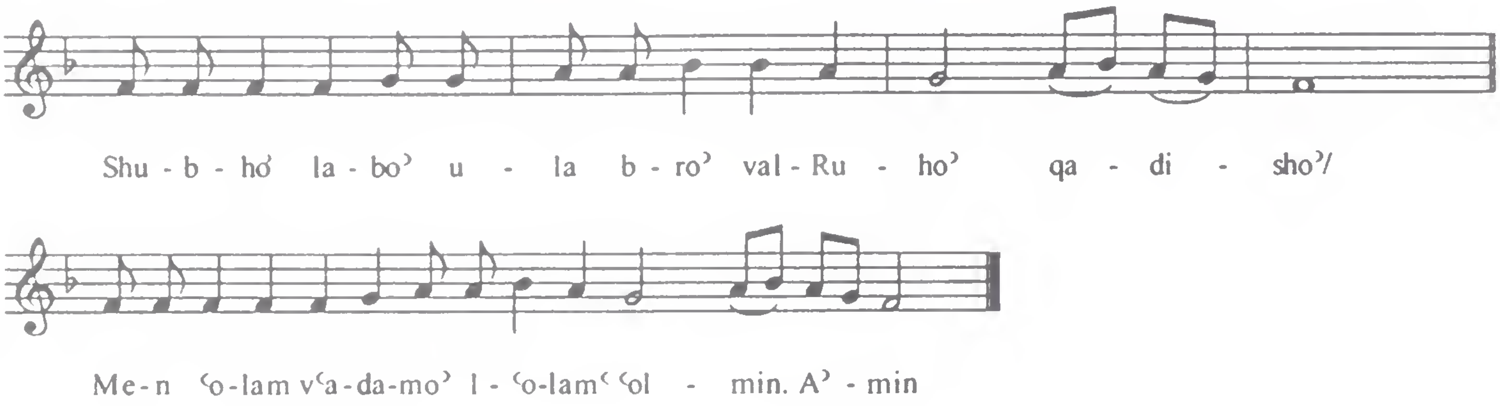




Shub'ho and Men olam - 4



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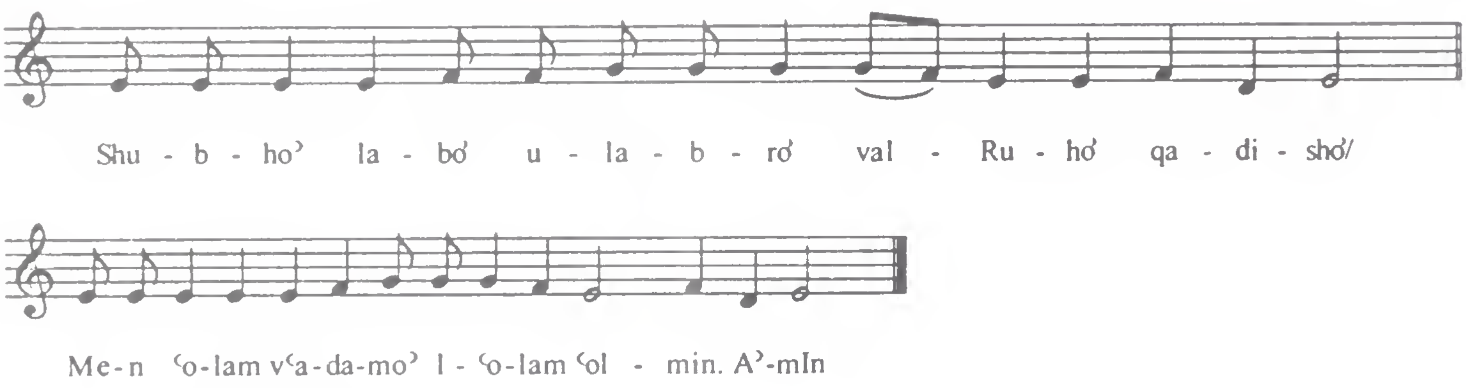

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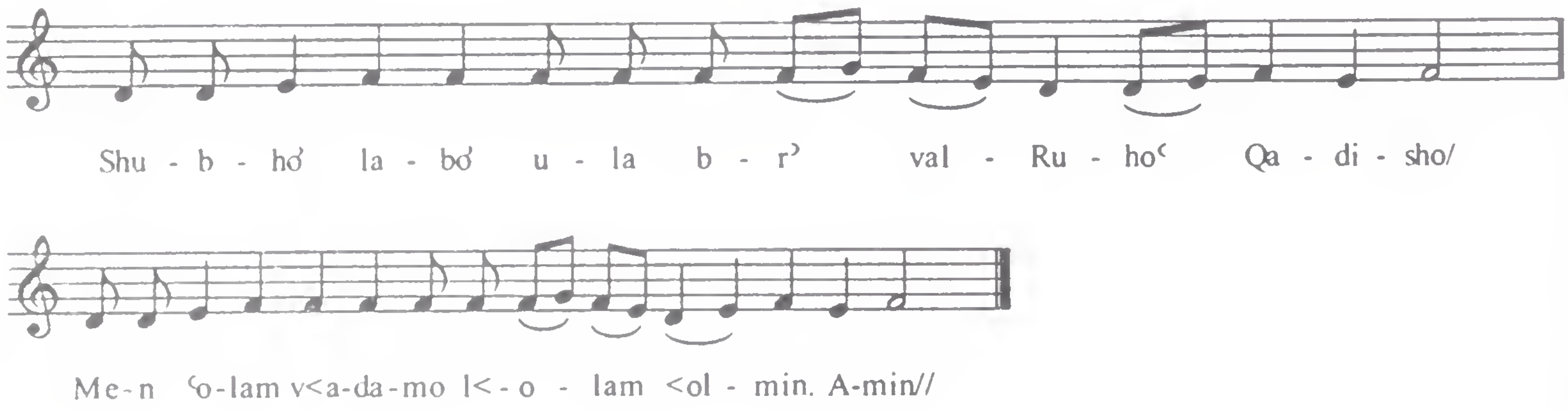

Shub'ho and Men olam - 7

8

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